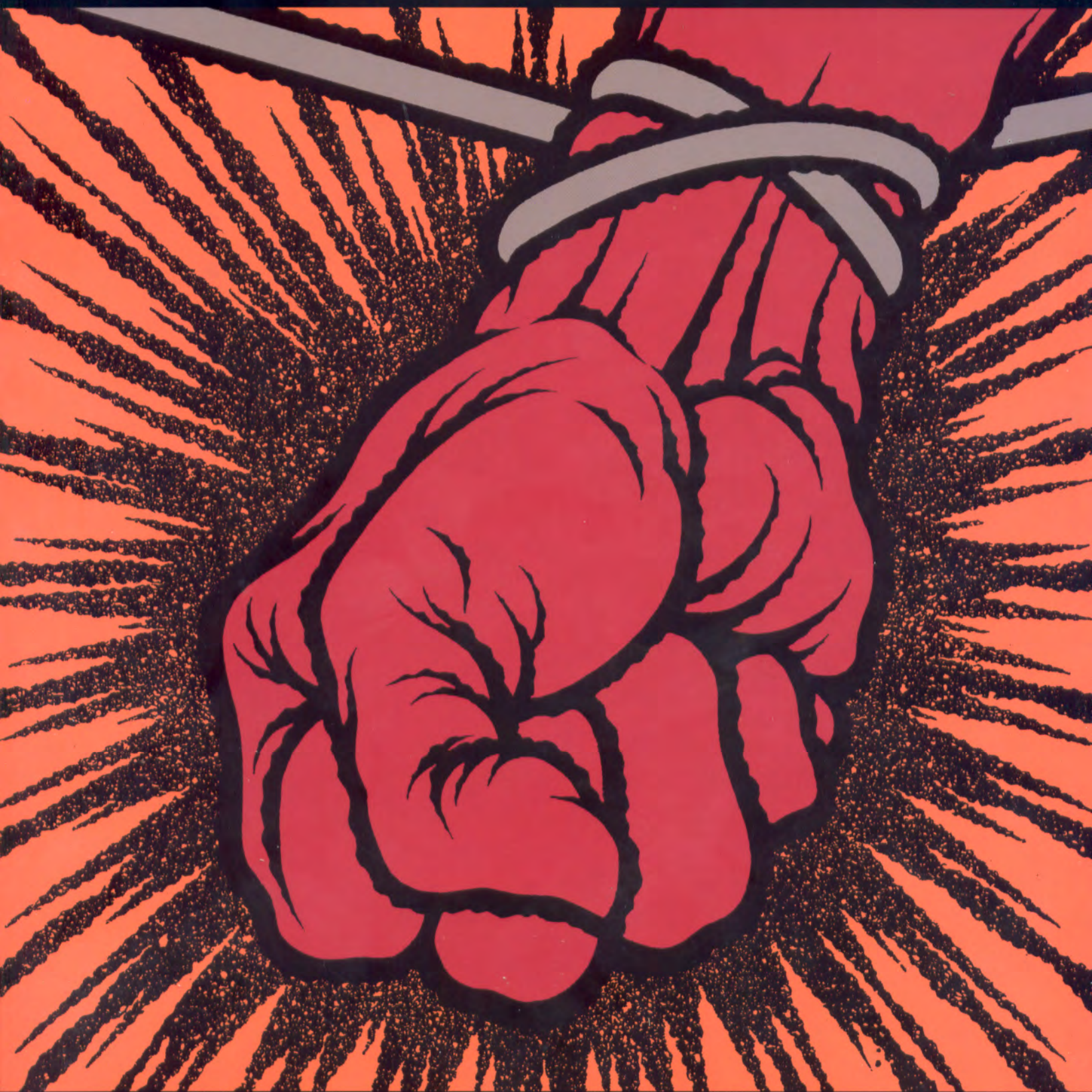


PLAY IT  
LIKE IT IS  
GUITAR  
WITH TABLATURE  
NOTE-FOR-NOTE  
TRANSCRIPTIONS

# METALLICA

## ST. ANGER

GUITAR • VOCAL





# METALLICA

## ST. ANGER



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## INTRODUCTION

When you're able to brandish the kind of musical firepower that Metallica has unleashed for more than two decades—ten uncompromising albums, marking an unprecedented reign as *the greatest* hard rock band in history—you learn a thing or two about where to aim. But curiously enough, the making of their first studio album since 1997's *ReLoad*, the primal, raptorial, *St. Anger*, found Metallica not behind the turrets this time, but in the firing line itself.

The trials and tribulations leading up to *St. Anger* are well documented. The fissures in what the band members themselves describe as the well-oiled "Metallica machine" were beginning to show. Bassist Jason Newsted's nebulous exit from the group. James Hetfield's voluntary sojourn into rehab and much-longed-for sobriety. Public squabbles over the illegal downloading quagmire. All of these issues revealed the kind of seismic fault lines that even the Metallica juggernaut could not navigate—could not negotiate away.

At stake? Nothing less than the very existence of the band itself. Metallica's three principals,

James Hetfield, Lars Ulrich, and Kirk Hammett, along with their frequent producer/collaborator Bob Rock, found themselves at the kind of crossroads worthy of the themes in many a Metallica song—the kind of foreboding scenario Ulrich and Hetfield could write in their sleep.

The irony was, if this was Metallica's oft-predicted *meltdown*, each member would have to face it in his own way. And from the inside out this time, without the Metallica heat shield to fend off all the bullshit that tends to calcify when you're a member of the most exclusive rock club in the world for 20-odd years. With James on an indefinite hiatus, the group admitted to becoming "professional speculators" themselves as to whether Metallica was headed for a rebirth or would wither away on life support.

"It has been a very interesting three years," Lars Ulrich begins, with atypical understatement. "A very different three years for us. Difficult, awkward. It's been a ride that's taken us to places inside ourselves, inside the band, inside the potential of human beings and the

music and everything else that we could not imagine existed. But if you asked me then, I would say for the first time in my life with Metallica, I was starting to prepare myself that maybe the ride was over."

If it sounds like the tenets of a Herculean struggle, who else but Metallica to apply for the job. The result of the "ride" Lars refers to can indeed be found in the sweat and blood and grooves of *St. Anger*. From the album's crushing title song and its burnished heaps of magnified guitar and drums, to the colossal time and tempo changes of "Frantic," to the chugging slabs and staccato exchanges of the exalting confessional "My World," Metallica has once again, in the boldest strokes imaginable, made music its most viable currency.

The three band members, who gingerly refer to themselves as brothers—and mean it—emerged from the other side of their journey with their musical compass intact. *St. Anger* is an album that invariably will draw comparisons to their best work, to Metallica's halcyon days, most notably their classic 1983 opus *Kill 'Em All*, and 1986's *Master of Puppets*. Monumental in scope, the new album also recalls—by its sheer willfulness—the group's 15-million selling masterpiece known as the Black album. But this is clearly a work that couldn't have been made 20 years ago. Not even a decade ago, though it fits the Metallica canon like a glove.

According to producer Rock (the Black album was his first collaboration with Metallica) *St. Anger* completes the circular creative cycle that only the greatest artists are able to sustain. "It's been my experience that only the big artists know how to achieve a goal in their career, like Metallica did with the Black album. Fewer still could have gone through what they experienced with all their personal journeys, throw away the rulebook, and try to capture the soul and truth of Metallica again. I think the real vision was to almost take them back to where they were first getting together, when three or four guys get together and say: This is the kind of music we like; let's write some songs."

For James, whose own personal quest may have been the tipping point for Metallica's inspirational sea change, the album was an



Kirk Hammett   Robert Trujillo   Lars Ulrich   James Hetfield



important step in their evolution not just as band members, but also as friends. "The early days of Metallica were about brotherhood, just survival mode, relying on each other and stuff. As the machine got bigger, you tend to forget about the friendship part and start worrying about where the machine is going. You get a little more protective, a little more isolated. Certain factors ignited the need to look inward again and just get to be friends. Now we're stronger than ever because we know what we're doing and we have experience on our side too."

Part of the familial equation the group had to deal with was the departure of Newsted and the search for a new bassist. Enter Rob Trujillo. A former member of Suicidal Tendencies and one of the masterminds behind the '90s cult band Infectious Grooves, the accomplished bassist has also played with none other than Ozzy Osbourne.

All three band members immediately hit it off with the respected Trujillo, and the hole in Metallica's musical armor was filled. Trujillo came aboard too late to appear on *St. Anger*. The band members did not seem to be in any rush to hire a bass player. Bob Rock, in addition to being the co-producer and co-songwriter on *St. Anger*, was considered the fourth member of the band. Bob even filled in (quite masterfully) at a few live events with the guys. But, as Metallica guitarist Kirk Hammett points out, Trujillo's chemistry with the band is undeniable. "From the first rehearsal Rob was just mind-blowing, because he had such a huge sound and he pulled with his fingers, which is very reminiscent of Cliff Burton, and we really liked that sound. He delivered on all fronts. He had a big sound and on top of that he's really a great, solid guy." Adds James: "He pounds. The power that comes through his fingers. He's a ball of energy and he's so calm and able and balanced. He's got great stuff to offer but his personality is just right. He's on fire, he's ready, he's plugged right into the strength of Metallica and helping it shine."

Another aspect of Metallica's rejuvenated approach on this album is Hammett's joining in on the lyric writing, territory previously exclusive to James and Lars. "At first I was like, I don't want anything to do with this; this is James' job. But Bob was very adamant. I

looked at James and I said, 'Well, how do I do this?' James said 'stream of consciousness.' I would scribble down some lines and James would single out the good ones. It was a great experience and I think it's all in line with the theme of the album, if there is an underlying theme, which is just being true to yourself and how important that is to the overall picture."

Which leads to what is sure to be another topic of discussion among Metallica-watchers when poring over the epic arrangements and knife-edged nuances of *St. Anger*. For a band that is in the throes of introspection, and in a larger sense, collective healing, they sure have laid down some motherfucking aggressive music. For hardcore fans who patiently waded through their all-covers release, 1998's *Garage Inc.*, a sly homage to the songs that shaped their early career, and the symphonic wanderlust of *S&M*, a stirring experiment that showcased Metallica with noted producer/writer/arranger Michael Kamen and the San Francisco Symphony, *St. Anger* is a thirst-quencher. But one that offers nothing but fire this time around.

Lars says there was no conscious effort to make this album louder or longer. "I think the great thing about Metallica is that we can pretty much chart where we want to chart. Playing other people's material (like on *Garage Inc.*) was something we talked about for years. It was the music the band was basically founded on. With the symphony stuff we got a call from Michael Kamen who wanted to do it and the band was excited by the challenge—something Metallica has always embraced. "But now that we are back playing the stuff that people think is the purest, it is the most natural, it is the most effortless. The other thing I think we're challenging here is the perception most people have that in order for things to be really, really, energetic, they can only come from negative energy. Metallica was fueled by negative energy for 20 years. Now we've spent a lot of time working on ourselves and on our relationships, and we've turned that around. Now Metallica is fueled by positive energy that has manifested itself so it sounds like the album we've made."

Case in point: "Some Kind of Monster," with its bristling, time bomb refrain, and yet, underneath, a hint of affirmation: "This is the voice of silence no more." You begin to understand the



complex dynamics required for a world-renowned construct like Metallica even to be able to conceive of an intensely personal triumph like *St. Anger*. For James the process obviously begins in a much quieter place than a recording studio. "It comes from us realizing the world doesn't revolve around Metallica. For me it began with 'my name is James Hetfield.'" *St. Anger* means to me that now that we've found our serenity we're capable of making this monster of an album going full throttle all the time. Anger is an energy. It's a feeling. It's gotten a bad reputation, but it's what you do with it after that gives it its reputation. I could squeeze out sideways with rage and stuff the shit down, yet it can be such a source of strength. Metallica has always been about invading places where we don't belong. We just took down the barbed wire, that's all."



## DISCOGRAPHY

KILL 'EM ALL	July 1983
RIDE THE LIGHTNING	August 1984
MASTER OF PUPPETS	February 1986
GARAGE DAYS RE-REVISITED	August 1987
...AND JUSTICE FOR ALL	August 1988
METALLICA	August 1991
LIVE SHIT: BINGE & PURGE	December 1993
LOAD	June 1996
RELOAD	November 1997
GARAGE INC.	November 1998
S&M	November 1999
ST. ANGER	June 2003

Metallica Web Site: [www.metallica.com](http://www.metallica.com)

Metallica Fan Club: [www.metclub.com](http://www.metclub.com)

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# FRANTIC

Drop D tuning, down 1 step:  
(low to high) C-G-C-F-A-D

## Intro

Moderately fast Rock ♩ = 168



Words and Music by  
James Hetfield, Lars Ulrich,  
Kirk Hammett and Bob Rock

Gtr. 1 (dist.)

Gtr. 2 (dist.)

Riff A

*f*

P.M.

TAB

0 0 0 0 0 0 0 0 0 0

0 0 0 0 0 0 0 0 0 0

(2nd time, cont. in notation)

End Riff A

P.M.

P.M.

0 0 0 0 0 0 0 0 0 0

0 0 0 0 0 0 0 0 0 0

Gtr. 2: w/ Riff A

Gtr. 1

N.C.

P.M.

P.M.

P.M.

P.M.

18 15 12 0 0 0 0 17 0 0 0 0 0 0 18 15 12 0 0 0 0 17 0 0 0 0 0 0

P.M.

P.M.

P.M.

P.M.

18 15 12 0 0 0 0 17 0 0 0 0 0 0 18 15 12 0 0 0 0 17 0 0 0 0 0 0



Gtrs. 1 & 2

First system of guitar notation for Gtrs. 1 & 2. The staff shows a melodic line with a repeat sign and a key signature of one flat. The fretboard diagram below indicates fingerings: 18, 15, 12, 0, 0, 0, 0, 17, 0, 0, 0, 0, 0, 0, 18, 15, 12, 0, 0, 0, 0, 17, 0, 0, 0, 0, 0, 0. Pedal points (P.M.) are marked with dashed lines under the first and third measures.

Second system of guitar notation for Gtrs. 1 & 2, continuing the melodic line and fretboard diagram from the first system.

Gtr. 2 tacet

N.C.

Gtr. 1

Third system of guitar notation. Gtr. 1 plays a melodic line with a *mf* dynamic and "w/ clean tone" instruction. Gtr. 2 is tacet. The fretboard diagram shows fingerings: 18, 15, 0, 17, 17, 17, 18, 15, 0, 17, 17, 17, 18, 15, 0, 17, 17, 17.

3rd time, half-time feel

N.C.

Riff B

Gtrs. 1 & 2

Fourth system of guitar notation. Gtrs. 1 & 2 play Riff B with a *f* dynamic and "w/ dist." instruction. The fretboard diagram shows fingerings: 18, 15, 0, 0, 0, 0, 0, 0, 18, 15, 0, 17, 17, 17, 18, 15, 0, 17, 17, 17.

1, 2, 3.

4.

Fifth system of guitar notation, showing a melodic line with a repeat sign and a key signature of one flat.

1. If

Sixth system of guitar notation. Gtrs. 1 & 2 play Riff B with a *f* dynamic and "w/ dist." instruction. The fretboard diagram shows fingerings: 18, 15, 0, 17, 17, 17, 18, 15, 0, 0, 0, 0, 0, 0, 18, 15, 0, 0, 0, 0, 0, 0.



Verse

Ab5 F5 D5                      Ab5 F5 D5                      Ab5 F5 D5

I could have my wast - ed days back, would I use them to get  
worn out al - ways be - ing a - fraid, an end - less stream - of fear -

Rhy. Fig. 1

P.M. -----

6 3 0 0 0 0 0 0

Ab5 F5 D5                      Ab5 F5 D5                      Ab5 F5 D5

back on track, stop to warm at kar - mas burn - ing or  
that I've made. Tread - ing wa - ter full of wor - ry, this

End Rhy. Fig. 1

P.M. -----

6 3 0 0 0 0 0 0

Ab5 F5 D5                      Ab5 F5 D5                      F5 E5

look a - head but keep on turn - ing? Do I have the strength to  
fran - tic, tick, tick, talk of hur - ry, )

Gtr. 2

P.M. -----

Gtr. 1

Rhy. Fill 1

End Rhy. Fill 1

P.M. -----

6 3 0 0 2 10 10 10 9 9 9 9 9



F5 E5 F5 E5 F5 E5

P.M.-----

know how I'll go? — Can I find it in - side to deal with what I should - n't know?

P.M.-----

10	10	10	9	9	9	9	9	10	10	10	9	9	9	9	10	10	10	9	9
8	8	8	7	7	7	7	7	8	8	8	7	7	7	7	8	8	8	7	7
10	10	10	9	9	9	9	9	10	10	10	9	9	9	9	10	10	10	9	9

# End half-time feel

Gtr. 1: w/ Rhy. Fig. 1 (1st 3 meas.)  
Gtr. 2: w/ Rhy. Fig. 1

Ab5 F5 D5 Ab5 F5 D5 Ab5 F5 D5 Ab5 F5 D5

{ Could I have my wast - ed days back? Would I use them to get back on track? }  
{ Worn out al - ways be - ing a - fraid, an end - less stream of fear that I've made. }

N.C.

You live it or lie — it! You

Gtr. 1

*mf* w/ clean tone

Gtrs. 1 & 2

*f* w/ dist.

18	15	0	17	17	17	18	15	0	17	17	17	18	15	0	17	17	17
----	----	---	----	----	----	----	----	---	----	----	----	----	----	---	----	----	----

Gtr. 2 tacet

live it or lie — it! (You live it or lie — it! You live it or lie — it! My

Gtr. 1

*mf* w/ clean tone

18	15	0	17	17	17	18	15	0	17	17	17	18	15	0	17	17	17
----	----	---	----	----	----	----	----	---	----	----	----	----	----	---	----	----	----



Gtrs. 1 & 2: w/ Riff A

D5

life - style de - ter - mines my death - style. My life - style de - ter - mines my death - style.

# **Pre-Chorus**

Half-time feel

G7b9

Keep search - ing, keep on search - ing.

Gtr. 1 Riff C

*mp*

w/ clean tone

13 10 12 13 10 12

Gtr. 2 Riff C1

*mp*

w/ clean tone

let ring

6 0 3 0 5 0 6 0 3 0 5 0 6 0 3 0 5 0 6 0 3 0 5 0

Gtr. 2: w/ Riff C1 (3 times)

This search - goes on, 1., 2. this search - goes on, 3. on and on.

Gtr. 1

End Riff C

12 10 9 (9) 5 12 10 9 (9) 5

Gtr. 1: w/ Riff C

Keep search - ing, keep on search - ing.



This      search —      goes —      on, ———

{ 1. this      search —      goes —      on. —  
 2., 3. on      and —      on. —

## N.C.

N.C.

The musical score is divided into two systems. The first system features a vocal line on a treble clef staff with a key signature of one flat (B-flat) and a common time signature. The lyrics are: "Fran - tic, Fran - tic, tick, tick, tick, tock. Fran - tic, tick, tick, tick, tick, tick, tock." The vocal line consists of eighth and quarter notes, with some notes marked with an 'x'. The second system is for guitar, labeled "Gtrs. 1 & 2" and "Riff D". It features a treble clef staff with a key signature of one flat and a common time signature. The guitar part is marked with a forte dynamic (*f*) and includes a "w/ dist." (with distortion) instruction. The riff is composed of eighth and quarter notes, with some notes marked with an 'x'. The guitar part is divided into four measures, each ending with a "P.M." (Power Mode) instruction. The final measure is labeled "End Riff D". Below the guitar staff, there are four measures of fret numbers: 18 18 15 17, 0 0 0, 18 18 15 17, 0 0 0, 18 18 15 17, 0 0 0, 18 18 15 17, 0 0 0, 18 18 15 17, 17 12.

Fran - tic, Fran - tic, tick, tick, tick, tock. Fran - tic, tick, tick, tick, tick, tick, tock.

Gtrs. 1 & 2

Riff D

*f*

w/ dist. P.M.----- P.M.----- P.M.----- P.M.-----

End Riff D

18 18 15 17 0 0 0 18 18 15 17 0 0 0 18 18 15 17 0 0 0 18 18 15 17 0 0 0 18 18 15 17 17 12

Gtrs. 1 & 2; w/ Riff D

*To Coda* 

The first system of the musical score for 'Clocks' is written in G major (one sharp) and 4/4 time. It consists of two measures. The first measure contains four eighth notes: G4, A4, B4, and C5, each marked with an 'x'. The second measure contains four eighth notes: D5, C5, B4, and A4, each marked with an 'x'. Below the staff, the lyrics 'Fran - tic, tick, tick, tick, tick, tick, tock.' are aligned with the notes.

Fran - tic, tick, tick, tick, tick, tick, tock.

1. Gtrs. 1 & 2: w/ Riff B (2 times) 2.

The second system of the musical score continues in G major and 4/4 time. It begins with four eighth notes: G4, A4, B4, and C5, each marked with an 'x'. This is followed by a measure with a whole note rest, then a measure with a half note rest, and finally a measure with a quarter note G4 marked with an 'x'. A double bar line with repeat dots follows. The system then continues with four eighth notes: D5, C5, B4, and A4, each marked with an 'x'. Below the staff, the lyrics 'tick, tick, tick, tock!' are aligned with the first four notes, and '2. I've tick, tick, tick, tock!' is aligned with the final four notes.

tick, tick, tick, tock!

2. I've tick, tick, tick, tock!

## Interlude

## 2nd time, half-time feel

N.C.

\*Gtrs. 1 & 2 Riff E

[illegible]

\*Two gtrs. art. for one

3rd time, end half-time feel

Play 3 times

End Riff E

End Riff E

Musical notation for Riff E, featuring a guitar melody and a bass line with fret numbers.



Gtr. 2: w/ Riff E (3 times)

b.

Can I find it in - side to deal with what I should - n't know? \_\_\_\_\_

P.M.-----| P.M.-----| P.M.-----| P.M.-----|

18 0 17 0 0 0 0 0 17 0 0 0 0 0 0 0 18 0 17 0 0 0 0 0 17 0 0 0 0 0 0 0

1. 2.

Gr. 1: w/ Riff F Gr. 1: w/ Riff E  
Gr. 2: w/ Riff A

3 2

Oh. \_\_\_\_\_ My \_\_\_\_\_

Gtr. 2: w/ Riff A (2 times)

D5

life - style (Birth is pain. de - ter - mines my death - style, a

Gtr. 1  
Riff G

P.M.-----

0 0 0 0 0 0 0 0 0 0

0 0 0 0 0 0 0 0 0 0



ris - ing tide Life is pain. that push - es to the oth - er side. My

F5

End Riff G

P.M.-----

0 0 0 0 0 0 0 0 0 0 0 0 3 3 3 3 3 3 3 3

Gr. 1: w/ Riff G  
D5

life - style Death is pain. de - ter - mines my death - style, a ris - ing tide It's all the same.)

**Coda**

**Outro**

Slower  $\text{♩} = 128$

D5  
Rhy. Fig. 2

End Rhy. Fig. 2

Gtrs.  
1 & 2

P.M.-----

P.M.-----  
(2nd time, Gr. 1 cont. in notation)

*D.S. al Coda*

F5

push - es to the oth - er side.

tick, tick, tick, tock!

Gr. 2: w/ Rhy. Fig. 2 (2 times)

Gtrs. 1 & \*3

\*Gr. 3 (dist.) played *f*

0 12 12 12 12 10 12 12 0 12 12 (12) 10 12 10 12 12 0 12 12 12 12 10 12 12

Gtrs. 1, 2 & 3

0 12 12 (12) 10 12 10 12 10 12 12 0 12 12 12 12 10 12 12 0 12 12 (12) 10 12 10 12 12

Play 3 times

0 12 12 12 12 10 12 12 0 12 12 (12) 10 12 10 12 12 10 12 0



# ST. ANGER

Words and Music by  
James Hetfield, Lars Ulrich,  
Kirk Hammett and Bob Rock

Drop D tuning, down 1 step:  
(low to high) C-G-C-F-A-D

## Intro

Fast Rock ♩ = 196

N.C.

Gtr. 1 (clean)

Play 3 times

mf P.M. P.M. P.M. P.M. P.M.

TAB: 0 1 2 2 1 2 1 0 2 1 0 1 1 3 3 3 0 1 2 2 1 2 1 0 2

N.C.

Drums

Play 3 times

f w/ dist. P.M. P.M. P.M. P.M.

TAB: 0 1 2 2 1 2 1 0 2 1 0 1 1 3 3 3 0

Gtr. 2 (dist.)

f w/ dist. P.M.

TAB: 2 1 0 2 1 0 2 1 0 2 1 0 1 2 1 0 2

Gtr. 1

Riff A

End Riff A

Riff B

P.M. P.M. P.M. P.M. P.M. P.M.

TAB: 1 2 2 1 2 1 0 2 1 0 2 1 0 1 1 3 3 3 0 1 2 2 1 2 1 0 2



Play 3 times

P.M.

1 0 1

End Riff B Riff C

P.M.-----

P.M.-----

P.M.-----

P.M.-----

P.M.-----

P.M.

1 0 1 1 3 3 3 0

Double-time feel

Gtrs. 1 & 2 N.C. Riff D

Play 4 times End Riff D

1 2 2 1 2 1 0 2

4th time, end double-time feel

Play 4 times Riff E

1 0 1 1 3 3 3 0

Verse

Half time ♩ = 96

D Csus2 Bb Asus4 D5

1., 2. Saint An - ger 'round my neck. Saint An - ger 'round my neck.

1., 2. Saint An - ger 'round my neck. Saint An - ger 'round my neck.

Gtr. 1

mp w/ clean tone let ring

Riff F

2 2 1 3 2 3 3 0

Gtr. 2

mp w/ clean tone let ring

Riff F1

3 2 0 3 0 3 3 0



D5

### Pre-Chorus

<sup>a</sup> D5

Gar. 2

Riff G1

End Riff G1

Gtr. 1

### Riff G

End Riff G

\*Chord symbols reflect overall harmony.

D5

D5

D5

16



Interlude  
Tempo I

D5 C5 E(b5)/Bb A5

Gr. 2 Rhy. Fig. 1A

End Rhy. Fig. 1A

Gr. 1 Rhy. Fig. 1

End Rhy. Fig. 1

Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A

D5 C5 E(b5)/Bb A5

{ 1. Voc. *tacet* }

{ 2. Ooh! }

Chorus  
Double-time feel

D5 C5 E(b5)/Bb A5

Fuck it all and no re-grets, I hit the lights on these dark sets. I

Gr. 1 Riff H

End Riff H

Gr. 2 Riff H1

End Riff H1

Gtrs. 1 & 2: w/ Riffs H & HI (7 times)

D5 C5 E(b5)/Bb A5

need a voice to let my self, to let my self go free.

D5 C5 E(b5)/Bb A5

Fuck it all and fuck-in' no re-grets, I hit the lights on these dark sets. Me -

D5 C5 E(b5)/Bb A5

dal-lion noose, I hang my self, Saint An-ger 'round my neck, I

D5 C5 E(b5)/Bb A5

feel my world shake like an earth-quake.

D5 C5 E(b5)/Bb A5

Hard to see clear, Is it me? Is it fear? I'm

D5 C5 E(b5)/Bb A5

mad-ly in an-ger with you. I'm mad-ly in an-ger with you. I'm

D5 C5 E(b5)/Bb A5

mad-ly in an-ger with you. I'm mad-ly in an-ger with you.

To Coda 1

Gtr. 2 D5

Gtrs. 1 & 2

Gtr. 1 *divisi*

Gtr. 2 tacet N.C.

Gtr. 1

P.M.---

P.M.---

P.M.---

P.M.---

P.M.---

P.M.---

7/5/0

0 0 0 0 0 0 1 2 2 1 2 1 0 2

\*Gtr. 2 to left of slash in tab.

D.S. al Coda 1 (take repeats)

P.M. P.M.

1 0 1 1 3 3 3 0

Coda 1

\*\*Gtr. 1

Gtr. 1

P.M.---

P.M.---

mf w/ clean tone P.M.---

0 0 0 0 0

\*\*Gtr. 2 tacet



# Interlude

N.C.

Play 4 times

P.M.-----| P.M.---| P.M.-----| P.M.-----| P.M.-----|

f w/ dist.

1 2 2 1 2 1 0 2 | 1 0 1 1 3 3 3 0 | 1 2 2 1 2 1 0 2

Gtr. 1: w/ Riff A

N.C.

E5 Eb5

E5 Eb5

E5 Eb5

E5 Eb5

N.C.

Play 3 times

Gtr. 2

P.M.-----| P.M.-----| P.M.-----| P.M.-----| P.M.-----| P.M.-----|

1 0 1 1 3 3 3 0 | 2 1 2 1 2 1 2 1

Gtr. 1: w/ Riff B

E5 Eb5

E5 Eb5

N.C.

Play 3 times

Gtr. 1: w/ Riff C

E5 Eb5

E5 Eb5

E5 Eb5

E5 Eb5

N.C.

P.M.-----| P.M.-----| P.M.-----| P.M.-----| P.M.-----| P.M.-----|

2 1 2 1 2 1 2 1

## Bridge

Gtrs. 1 & 2: w/ Riff D (4 times)

N.C.

Gtrs. 1 & 2: w/ Riff D (10 times)

N.C.

And I want my an - ger to be health -

y. And I want my an - ger just for me.

And I need my an - ger not to con -

trol. Yeah, and I want my an - ger to be me.

Gtrs. 1 & 2: w/ Riff D (2 times)

4

And I need to set my an - ger free. \_

Gtrs. 1 & 2: w/ Riff D (4 times)

And I need to set my an - ger free. \_

ah! And I need to set my an - ger free. \_

# Interlude

Double-time feel

End double-time feel

Gtrs. 1 & 2: w/ Riff D (4 times)

Gtrs. 1 & 2: w/ Riff E

N.C.

D.S.S. al Coda 2

7

Set it free! \_

## Coda 2

E(b5)/Bb

A5

Gtrs. 1 & 2: w/ Riffs H & H1 (2 times)

D5

I'm mad - ly in an - ger with you. \_ I'm

C5

E(b5)/Bb

A5

D5

mad - ly in an - ger with you. \_ I'm mad - ly in an - ger with you. \_

C5

E(b5)/Bb

End double-time feel

A5

I'm mad - ly in an - ger with you. \_

Gtr. 2 D5

Gtrs. 1 & 2

Gtr. 1 divisi

7/8

\*Gtr. 2 to left of slash in tab.

N.C.

D5

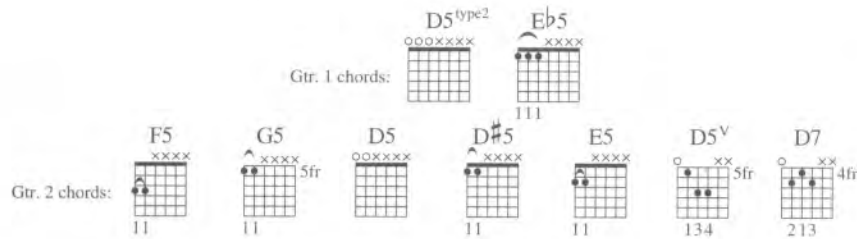
P.M. P.M. P.M. P.M.

1 2 2 1 2 1 0 2 1 0 1 1 3 3 3 0 0



# SOME KIND OF MONSTER

Words and Music by  
James Hetfield, Lars Ulrich,  
Kirk Hammett and Bob Rock



\*Gtr. 1: 7-str. drop D tuning, down 1 step:  
(low to high) C-C-G-C-F-A-D  
Gtr. 2: Drop D tuning, down 1 step:  
(low to high) C-G-C-F-A-D

## Intro

Moderately slow Rock ♩ = 108

N.C.

Gtr. 1 (7-str.)

\*\*mp  
w/ dist.

TAB

0 0 3 5 0 0 3 5 0 3 5 0 3 5 0 0 3 5 0 0 3 5 0 0 3 5 0

\*Lowest two strings in unison.

\*\*Lower vol, w/ gtr.'s knob.

\*\*\*f  
Harm.  
†don't pick

0 0 3 5 0 0 3 5 0 3 5 0 3 5 0 0 3 5 0 0 3 5 0 0 3 5 0 4

\*\*\*Vol. swell  
†Lightly touch str. w/ L.H. finger while raising vol.

Gtr. 1

D5 F5 G5 D5 F5 G5 D5 F5 G5 D5 F5 G5 D5 F5 G5 D5 F5 G5

Rhy. Fig. 1 End Rhy. Fig. 1

P.M. P.M. P.M. P.M. P.M. P.M.

Gtr. 2 (6-str.)

Rhy. Fig. 1A End Rhy. Fig. 1A

f w/ dist. P.M. P.M. P.M. P.M. P.M. P.M.

(2nd time, cont in slashes)

0 0 0 3 5 0 0 3 5 0 3 5 0 3 5 0 0 3 5 0 0 3 5 0 0 3 5 0 3 5 0 3 5

Double-time feel

Gtr. 2: w/ Rhy. Fig. 2 (5 times)  
G5 D5

End double-time feel

F5 G5 D (6) open Rhy. Fig. 2 F5 End Rhy. Fig. 2 F5

Gtr. 2 Gtr. 1 P.M. - - - - - Harm. P.M. - - - - -

3 3 3 5 0 0 0 3 3 3 5 0 0 12 12 3 3 3

G5 D5 F5 G5 D5 F5

12 10 12 12 12 10 12 12 12 10 12 12 12 10 12 12

G5 D5 F5 G5 D5 F5

(12) 12 10 12 12 12 10 12 12 12 10 12 13 (13) 10 10 3 3 3

D5 Rhy. Fig. 3 F5 G5 D5 F5 G5 D5 F5 G5 D5 F5 G5 D5 F5

Gtr. 1 P.M. - - - - - P.M. - - - - - P.M. - - - - - P.M. - - - - - P.M. - - - - -

0 0 0 0 0 3 3 3 5 0 0 3 3 3 5 0 0 3 3 3 5 5 5 0 3 3 3 5 0 3 3 3

Gtr. 2 Rhy. Fig. 3A End Rhy. Fig. 3A

0 0 0 0 0 0 0 3 5 0 0 0 0 0 0 0 3 0 0 0 0 0 0 3 5 3 3 3

Gtr. 2: w/ Rhy. Fig. 2 (5 times) Gtr. 1 G5 D5 F5 G5 D5 F5

12 10 12 12 12 10 12 12 12 10 12 12 12 10 12 12



G5 D5 F5 G5 D5 F5

grad. bend 1/2

P.M. - - -

(12) 12 10 12 12 12 10 12 13 (13)

3 3 3

Double-time feel

End double-time feel

G5 D5 F5 G5 D (6) open

Gtr. 2

P.M. - - -

Harm.

P.M. - - -

5 5 0 0 3 3 3 5 5 0 0 12 12 3 3 3

Gtr. 2: w/ Rhy. Fig. 3A

D5 F5 G5 D5 F5 G5 D5 F5 G5 D5 F5 G5

P.M. - - -

P.M. - - -

P.M. - - -

P.M. - - -

0 0 0 0 0 3 3 3 5 5 0 0 0 3 3 3 5 5 0 0 3 3 5 5 5 0 3 3 5 5

Gtr. 1

D5

Riff A

Play 3 times

End Riff A

0 0 11 12 0 11 12 12 0 0 0 11 12 0 11 12 12 0

Gtr. 2

Riff A1

End Riff A1

0 0 11 12 0 11 12 12 0 0 0 11 12 0 11 12 12 0

Verse

Gtr. 2: w/ Riff A1 (2 times)

D5

1. These are the eyes — that can't — see me, these are the hands — that drop — your trust.

3. This is the face — that stones — you cold, this is the mo - ment that needs — to breathe.

Gtr. 1

Riff B

grad. bend

1/2

0 0 0 14 (14) (14) (14)

These are the boots — that kick — you a — round, this is the tongue — that speaks — on the in — side.  
 These are the claws — that scratch — these wounds, this is the pain — that nev — er leaves —

End Riff B

grad. bend 1/2

grad. release

0 0 0 12 (12)

Gtr. 1: w/ Riff B

These are the ears — that ring — with hate, this is the face — that — 'll nev — er change.  
 This is the tongue — that whips — you down, this is the bur — den of ev — 'ry man.

This is the fist — that grinds — you down, } this is the voice — of si — lence — no  
 These are the screams — that pierce — your skin, }

N.C.

more.

Gtr. 1

P.M.

0 0 11 12 0 11 12 12 0 0 0 3 2 0 0 0 3 2 0

Gtr. 2

P.M.

0 0 11 12 0 11 12 12 0 0 0 0 0



# Interlude

Dm7

1. Voc. tacet  
2. Yeah!

Yeah! Yeah! Yeah! Yeah! Yeah!

P.M.

6 8

10 10 (10)

D5

Yeah! Yeah!

P.M.

6 8

11 12 11 12 12 0

## Verse

Gtr. 1: w/ Riff B

Gtr. 2: w/ Riff A1 (4 times)

D5

2. These are the legs in cir - cles run, this is the beat - ing you'll nev - er know. ———  
4. This is the test of flesh and soul, this is the trap that smells so good.

These are the lips that taste no free - dom, this is the feel that's not so safe.  
This is the flood that drains these eyes, these are the looks that chill to the bone.

Gtr. 1: w/ Riff A (2 times)



This is the face — you'll nev - er change, this is the god — that ain't — so pure.  
These are the fears — that swing o - ver - head, these are the weights — that hold — you down.



This is the god — that is — not pure, } this is the voice — of si - lence — no  
This is the end — that will nev - er end, }

D5  
Rhy. Fig. 4A

D#5 E5 D5

D#5 E5  
End Rhy. Fig. 4A



more.

Gtr. 1  
Rhy. Fig. 4

End Rhy. Fig. 4



Pre-Chorus

N.C.



We the peo - ple, — are we the peo -

Gtr. 1



\*2nd time, Gtr. 1 tacet on beat 1.

Gtr. 2





ple? \_\_\_\_\_ We the peo - ple, \_\_\_\_\_

Riff C

End Riff C

5 3 5 0 0 5 5 3 5 0 0 5 3 5 0 0 5 3 5 0 0 5

Riff C1

End Riff C1

5 3 5 0 0 5 5 3 5 0 0 5 3 5 0 0 5 3 5 0 0 5

Gtrs. 1 & 2: w/ Riffs C & C1

Gtrs. 1 & 2: w/ Rhy. Figs. 4 & 4A

D5 D#5 E5 D5 D#5 E5

are we the peo - ple? \_\_\_\_\_

### Chorus

Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A (2 times)

D5 F5 G5 D5 F5 G5 D5 F5 G5 D5 F5 G5 D5 F5 G5 D5

Some kind \_\_\_\_\_ of mon - ster.

F5 G5 D5 F5 G5 D5 F5 G5 D5 F5 G5 D5 F5 G5 D5 F5 G5 D5 F5 G5

Some kind \_\_\_\_\_ of mon - ster. \_\_\_\_\_ Some kind \_\_\_\_\_ of

### Interlude

Gtrs. 1 & 2: w/ Rhy. Figs. 3 & 3A (2 times)

D5 F5 G5 D5 F5 G5 D5 F5 G5 D5 F5 G5 D5 F5 G5 D5 F5 G5 D5

mon - ster. This mon - ster lives.

1. Gtrs. 1 & 2: w/ Riffs A & A1 (3 times)

2. Gtrs. 1 & 2: w/ Riffs A & A1 (1st meas.)

D5 D5

6

Gtr. 1 tacet  
N.C.

D5

E $\flat$ 5

N.C.

D5 type2

E $\flat$ 5

Gtr. 1

P.M.

P.M.

Gtr. 2

P.M.

P.M.

Play 4 times

D5 type2  
Rhy. Fig. 5

E $\flat$ 5

D5 type2

E $\flat$ 5

End Rhy. Fig. 5

P.M.

P.M.

P.M.

P.M.

(4th time, cont. in notation)

P.M.

P.M.

Gtr. 1

D5 F5  
Rhy. Fig. 6

D5

F5

D5

F5

D5

F5

P.M.

P.M.

Gtr. 2

Rhy. Fig. 6A

P.M.

P.M.

D5 F5

D5

F5

D5

F5

D5

F5

End Rhy. Fig. 6

P.M.

P.M.

End Rhy. Fig. 6A

P.M.

P.M.

(cont. in slashes)



# Bridge

Gtr. 1: w/ Rhy. Fig. 6  
2nd time, Gtr. 2: w/ Rhy. Fig. 6A

1st time, Gtr. 2 tacet

D5

D5

F5

D5

F5

Gtr. 2

This is the cloud\_ that swal - lows trust, this is the black\_ that un - col - ors us.

This is the face\_ that you\_ hide from, this is the mask\_ that comes\_ un - done\_.

(Om - i - nous, I'm\_ in us. Om - i - nous, I'm\_ in us.

(Om - i - nous, I'm\_ in us. Om - i - nous, I'm\_ in us.

Om - i - nous, I'm\_ in us. Om - i - nous, I'm\_ in us.) Om - i - nous, I'm\_ in us.)

Om - i - nous, I'm\_ in us. Om - i - nous, I'm\_ in us.) Om - i - nous, I'm\_ in us.)

## Interlude

Gtr. 1: w/ Rhy. Fig. 5  
N.C.

D5

E $\flat$ 5

N.C.

D5

E $\flat$ 5

D5 type2

E $\flat$ 5

Gtr. 2

Gtr. 1

Om - i - nous, I'm\_ in us. Om - i - nous, I'm\_ in us.) Om - i - nous, I'm\_ in us.)

Gtr. 1: w/ Riff C (1st meas.)  
N.C.

Gtr. 1

D5 type2 Eb5 D5 type2 Eb5

P.M.

5 3 5 0 0 5 3 5 0 0 0 0 0 1 1 1 0 0 0 1 1 1

Gtrs. 1 & 2: w/ Riffs C & C1 (1 1/2 times)  
N.C.

Are we the peo - ple?

### Chorus

Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A (2 times)

D5 F5 G5 D5 F5 G5 D5 F5 G5 D5 F5 G5 D5 F5 G5 D5 F5 G5 D5 F5 G5

Some kind of mon - ster. Some kind of

D5 F5 G5 D5 F5 G5 D5 F5 G5 D5 F5 G5 D5 F5 G5 D5 F5 G5

mon - ster. Some kind of mon - ster. This mon - ster lives.

### Outro

Gtrs. 1 & 2: w/ Rhy. Figs. 3 & 3A (2 times)

D5 F5 G5 D5 F5 G5 D5 F5 G5 D5 F5 G5 D5 F5 G5 D5

Gtrs. 1 & 2: w/ Riffs A & A1

F5 G5 D5 F5 G5 D5 F5 G5 D5

N.C.

Gtr. 1

\*w/ harmonizer

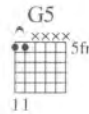
17 17 17 17 16 16 17 17 16 17 16 17 17 17 16 16 17 17 16 17 16

\*Set for a 4th lower

# DIRTY WINDOW

Words and Music by  
James Hetfield, Lars Ulrich,  
Kirk Hammett and Bob Rock

Drop D tuning, down 1/2 step:  
(low to high) D♭-A♭-D♭-G♭-B♭-E♭



## Intro

Moderate Rock ♩ = 136

Gtr. 1 (dist.) \*E5/D

**Riff A**

TAB: 2 2 2 2 2 2 2 2 2

Gtr. 2 (dist.)

**Riff A1**

TAB: 0 0 0 0 0 0 0 0 0

\*Chord symbols reflect implied harmony.

## End Riff A

TAB: 2 2 2 2 2 2 2 2 2

## End Riff A1

TAB: 0 0 0 0 0 0 0 0 0

Gtr. 2 tacet  
N.C.

D  
⑥  
open  
Gtr. 2  
P.M.  
Riff B

**End Riff B**

TAB: 0 3 5 0 3 5 0 3 5 5 6 5 0 3 5 0 3 5



End Riff C

End Rhy. Fig. 1A

NC.

1., 2. I see my re - flec - tion in \_\_\_\_\_ the win - dow. \_\_\_\_\_

It \_\_\_\_\_ looks dif- f'rent, \_\_\_\_\_ so dif- f'rent \_\_\_\_\_ than what you see. \_\_\_\_\_  
This win- dow, clean in- side, dirt y on the out.

Pro - ject - ing      judg - ment      on      the      world. \_\_\_\_\_  
I'm      look - ing      dif - fer - ent      than      me. \_\_\_\_\_

F6

P.M.

PM

# Pre-Chorus

## Double-time feel

D5 F5 G5 D5 N.C. D5 F5 G5 N.C.

Am I who I think I am? \_\_\_\_\_

\*Gtrs. 1 & 2

\*Composite arrangement

D5 F5 G5 D5 N.C. D5 F5 G5 N.C.

Am I who I think I am? \_\_\_\_\_

## End double-time feel

D5 F5 G5 D5 N.C. D5 F5 G5 N.C.

{ Am Oh, am I who I think I am? Well, }  
 { Oh, am I who I think I am? Well, I }

F5 Ab5 Bb5 F5 N.C. F5 Ab5 Bb5 N.C.

look out my win - dow and see it's gone wrong. { But

F5 Ab5 Bb5 F5 N.C. F5 Ab5 Bb5 F5 Ab5 Bb5

*rit.*

Court is in ses - sion and I slam my gav - el down.  
 court is in ses - sion and now I slam my gav - el

P.M. *rit.*

3 6 8 3 X 3 6 8 3 6 8

# A tempo

## Double-time feel

Gtrs. 1 & 2: w/ Riffs B & C (2 times)

N.C.

## Chorus

3 F/A C5 N.C.

down. } I'm

3 Gtr. 3 (clean) Riff D *mp*

7 3 7 5 7/8 7

Gtr. 3: w/ Riff D F/A

judge and I'm ju - ry and I'm ex - e - cu - tion - er too.

End Riff D

0 3 5 0 3 5 5 3 5 5 6 5

C5 N.C.

I'm judge and I'm ju - ry and I'm ex - e - cu - tion - er



D5 F5 G5 D5 N.C. D5 F5 G5 D5 N.C. D5 F5 G5 N.C.

too. Pro - jec - tor! \_\_\_\_ Pro - tec - tor! \_\_\_\_ Re - jec - tor! \_\_\_\_

\*Gtrs. 1 & 2

0 3 5 0 0 3 5 0 0 3 5 5 6 5

\*Gtr. 2 w/ DigiTech Whammy Pedal set for an octave lower (next 8 meas.)

D5 F5 G5 D5 N.C. D5 F5 G5 D5 N.C. D5 F5 G5 D5 N.C.

\_\_\_\_ In - fec - tor! \_\_\_\_ Pro - jec - tor! \_\_\_\_ Re - jec - tor!

0 3 5 0 0 3 5 0 0 3 5 0

To Coda ⊕ 1. D5 F5 G5 N.C.

In - fec - tor, in - jec - tor, de - fec - tor, re - jec - tor!

Rhy. Fill 1 End Rhy. Fill 1

0 3 5 5 6 5 0 3 5 5 6 5

Gtrs. 1 & 2: w/ Riffs A & A1  
E5/D

Gtrs. 1 & 2: w/ Riffs B & C  
N.C.

2. Interlude Double-time feel

Gtrs. 1 & 2: w/ Rhy. Fill 1 Gtrs. 1 & 2: w/ Riffs A & A1 (4 times)  
D5 F5 G5 N.C. E5/D

de - fec - tor, re - jec - tor! De - tec - tor! \_\_\_\_

Grtr. 2: w/ Riff A1  
\*E5/D  
Riff E  
F5/D  
End Riff E

P.M.

2 2 2 2 2 2 2 2 3 3 3 3 3 3 3 3

\*Chord symbols reflect overall harmony.

Grtr. 1: w/ Riff E  
Grtr. 2: w/ Riff A1  
E5/D  
F5/D  
E5/D

L...

L...

Grtrs. 1 & 2: w/ Riffs A & A1

*D.S. al Coda*

**End double-time feel**

Grtrs. 1 & 2: w/ Riffs B & C (2 times)  
N.C.

Ah, ha, ha, ha!

# **Coda**

Grtrs. 1 & 2: w/ Rhy. Fill 1

Grtrs. 1 & 2: w/ Riffs A & A1

D5 F5 G5 N.C.

E5/D

de - fec - tor, re - jec - tor!

Mm, ah, uh.

## **Interlude**

### **Double-time feel**

Grtr. 1: w/ Riff E (2 times)  
Grtr. 2: w/ Riff A1 (2 times)

E5/D

\*\*Voc. Fig. 1

\*\*Refers to downstemmed notes only.

F5/D E5/D F5/D

L... L... L...

**End Voc. Fig. 1**

## **Outro**

Bkgd. Voc.: w/ Voc. Fig. 1 (4 times)

Grtr. 1: w/ Riff E (8 times)

Grtr. 2: w/ Riff A1 (9 times)

E5/D

F5/D

E5/D

F5/D

I drink from the cup of de - ni - al.

E5/D F5/D

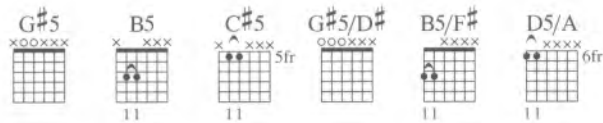
I'm judg - ing the world from my throne.

2. E5/D F5/D

throne. Yeah!

# INVISIBLE KID

Words and Music by  
James Hetfield, Lars Ulrich,  
Kirk Hammett and Bob Rock



\*Gtr. 1: Drop D tuning, down 3 steps:  
(low to high) A>E>A>D>F>B>  
Gtr. 2: Tuning:  
(low to high) D>G>D>F>A>D>

## Intro

Moderately fast Rock ♩ = 164

Gtr. 2 (dist.) **G#5** \*\*\* (D5) *Play 4 times*

*f* \*\*w/ DigiTech Whammy Pedal

Gtr. 1 (dist.) *f*

TAB

\*Baritone gtr. arr. for standard gtr.

\*\*Set for an octave lower

\*\*\*Symbols in parentheses represent chord names respective to Gtr. 1. Symbols above reflect actual sounding chords.

**G#5** (D5)

1. 2.

(cont. in slashes)

TAB



E# G# B5 C#5 G#5 B5 C#5 G#5 B5 C#5

⑥ 2fr.

Gtr. 2

Gtr. 1

P.M.

P.M.

P.M.

G#5 B5 C#5 G#5

Gtr. 2 tacet N.C.

Play 7 times

Riff A

P.M.

P.M.

P.M.

End Riff A

P.M.

P.M.

P.M.

Gtr. 1: w/ Riff A

Rhy. Fig. 1

G#5/D#

End Rhy. Fig. 1

(cont. in notation)

1. In -

Verse

Gtr. 1: w/ Riff A (3 3/4 times)

G#5 (D5) B5 (F5) G#5 (D5) B5 (F5) G#5 (D5)

vis - i - ble kid, \_\_\_\_\_ nev - er see what he did, \_\_\_\_\_ got

Gtr. 2

Riff B

P.M.

P.M.

P.M.

Gtr. 2: w/ Riff B

B5 (F5) G#5 (D5) B5 (F5) C#5 (G5) B5 (F5) G#5 (D5) B5 (F5) G#5 (D5)

stuck where he hid, — fall - en through the grid. — In - vis - i - ble kid, — got a

End Riff B

P.M.-----1 P.M.-----1

0 0 0 3 0 0 0 0 3 3 5 3 0

1. B5 (F5) G#5 (D5) B5 (F5) G#5 (D5) B5 (F5) C#5 (G5) B5 (F5) G#5 (D5)

place of his own — where he'll nev - er be known, — in - ward he's grown. — In -

2. B5 (F5) C#5 (G5) B5 (F5) G#5 (D5) B5 (F5) G#5 (D5) B5 (F5) G#5 (D5) B5 (F5) G#5 (D5) B5 (F5) G#5 (D5)

ward he's grown. —

Gtr. 1 Rhy. Fig. 2 End Rhy. Fig. 2

3 3 5 3 0 10 0 0 3 3 0 0 0 10 0 0 3 3 0 0 0

# Verse

Gtrs. 1 & 2: w/ Riffs A & B (4 times)

B5 (F5) G#5 (D5) B5 (F5) G#5 (D5) B5 (F5) G#5 (D5) G#5 (D5) B5 (F5) G#5 (D5) B5 (F5) G#5 (D5)

2. In - vis - i - ble kid, — locked a - way in his brain — from the  
vis - i - ble kid, — nev - er see what he did, — got

B5 (F5) G#5 (D5) B5 (F5) C#5 (G5) B5 (F5) G#5 (D5) B5 (F5) G#5 (D5)

shame and the pain, — world down the drain. — In - vis - i - ble kid, — sus - pi - cious  
stuck where he hid, — fall - en through the grid. — In - vis - i - ble kid, — got a

B5 (F5) G#5 (D5) B5 (F5) G#5 (D5) B5 (F5) C#5 (G5) B5 (F5) G#5 (D5)

of your touch, — don't — wan't no crutch — but it's all too much. In -  
place of his own — where he'll nev - er be known, — in - ward he's grown. In -

B5 (F5) G#5 (D5) B5 (F5) G#5 (D5) B5 (F5) G#5 (D5)

vis - i - ble kid, — locked a - way in his brain — from the shame and the pain, — world  
vis - i - ble kid, — nev - er see what he did, — got stuck where he hid, — fall - en

B5 (F5) C#5 (G5) B5 (F5) G#5 (D5) B5 (F5) G#5 (D5) B5 (F5) G#5 (D5)

down the drain. — In - vis - i - ble kid, — sus - pi - cious of your touch, — don't —  
through the grid. — In - vis - i - ble kid, — got a place of his own — where he'll

Gr. 1: w/ Rhy. Fig. 2 (4 times)

B5 (F5) G#5 (D5) B5 (F5) C#5 (G5) B5 (F5) G#5 (D5) B5 (F5) G#5 (D5) B5 (F5) G#5 (D5)

wan't no crutch — but it's all too much, yeah. }  
nev - er be known. — in - ward he's grown.

B5 (F5) G#5 (D5) B5 (F5) G#5 (D5) B5 (F5) G#5 (D5) B5 (F5) G#5 (D5) G#5

\*Gr. 2

\*w/ Whammy Pedal till indicated

B5 G#5 B5 G#5 B5 G#5 B5 G#5 B5 G#5 B5 G#5 B5 G#5

hide in - side, — I hurt in - side, — I hide in - side — but I'll show you...

Gtr. 1 Rhy. Fig. 3 (cont. in notation) End Rhy. Fig. 3

P.M.-----

# Pre-Chorus

Gr. 1: w/ Rhy. Fig. 3 (5 times)

G#5 (D5) A5 (Eb5) A#5 (E5) B5 (F5) G#5 (D5) A5 (Eb5) A#5 (E5) B5 (F5)

...I'm — o — kay, — just

Gtr. 2 Rhy. Fig. 4

P.M.-----  
Whammy Pedal off



G#5 (D5) A5 (Eb5) A#5 (E5) B5 (F5) G#5 (D5) A5 (Eb5) B5 (F5)

go a way.

End Rhy. Fig. 4

P.M.----- P.M.-----

0 0 0 1 1 2 2 3 0 0 0 1 1 3 3

Gtr. 2: w/ Rhy. Fig. 4 (4 times)

G#5 (D5) A5 (Eb5) A#5 (E5) B5 (F5) G#5 (D5) A5 (Eb5) A#5 (E5) B5 (F5) G#5 (D5) A5 (Eb5) A#5 (E5) B5 (F5) G#5 (D5) A5 (Eb5) B5 (F5)

In to dis tance let me fade.

2nd & 3rd times, Bkgd. Voc.: w/ Voc. Fig. 1

G#5 (D5) A5 (Eb5) A#5 (E5) B5 (F5) G#5 (D5) A5 (Eb5) A#5 (E5) B5 (F5) G#5 (D5) A5 (Eb5) A#5 (E5) B5 (F5) G#5 (D5) A5 (Eb5) B5 (F5)

I'm o kay, just go a way.

G#5 (D5) A5 (Eb5) A#5 (E5) B5 (F5) G#5 (D5) A5 (Eb5) A#5 (E5) B5 (F5) G#5 (D5) A5 (Eb5) A#5 (E5) B5 (F5) G#5 (D5) A5 (Eb5) B5 (F5)

I'm o kay, but please don't stray too

G#5 (D5) A5 (Eb5) A#5 (E5) B5 (F5) G#5 (D5) A5 (Eb5) A#5 (E5) B5 (F5) G#5 (D5) A5 (Eb5) A#5 (E5) B5 (F5) G#5 (D5) A5 (Eb5) B5 (F5)

far.

# Chorus

Gtrs. 1 & 2: w/ Rhy. Figs. 3 & 4 (2 1/2 times)

G#5 (D5) A5 (Eb5) A#5 (E5) B5 (F5) G#5 (D5) A5 (Eb5) A#5 (E5) B5 (F5) G#5 (D5) A5 (Eb5) A#5 (E5) B5 (F5)

O - pen your heart, I'm beat - ing right here. O - pen your mind, I'm be - ing

Voc. Fig. 1

(I'm o kay. I'm... But

please don't stray too far.)

G#5 (D5) A5 (Eb5) B5 (F5) G#5 (D5) A5 (Eb5) A#5 (E5) B5 (F5) G#5 (D5) A5 (Eb5) A#5 (E5) B5 (F5)

right here. (Right now! O - pen your heart, I'm beat - ing right here.

G#5 (D5) A5 (Eb5) A#5 (E5) B5 (F5) G#5 (D5) A5 (Eb5) B5 (F5) G#5 (D5) A5 (Eb5) A#5 (E5) B5 (F5)

O - pen your mind, I'm be - ing right here. Right now!)

**To Coda** 1. Gtr. 1: w/ Riff A N.C. Gtr. 1: w/ Rhy. Fig. 1

G#5 (D5) A5 (Eb5) A#5 (E5) B5 (F5)

4 3

3. In -

2. N.C. Gtr. 2

Riff C1

Play 6 times

End Riff C1

(6th time, cont. in slashes)

Gtr. 1

Riff C

End Riff C

P.M. P.M.

Slower ♩ = 148

G#5 Rhy. Fig. 5 B5/F# G#5 B5/F# G#5 B5/F# D5/A End Rhy. Fig. 5

Gtr. 2 Riff D Gtr. 1 End Riff D

5 3 5 3 5 3 5 6 6 6

Gtr. 2: w/ Rhy. Fig. 5  
N.C.

Oo.

**Riff E**

P.M. -- - | P.M. -- - | P.M. -- - |

**End Riff E**

3 0 0 0 5 3 3 0 0 0 5 3 3 0 0 0 5 3 5 6 6 6

### Bridge

1st time, Gtr. 1: w/ Riff E (3 times)  
2nd time, Gtr. 1: w/ Riff D (3 times)  
N.C.

Ooh, \_\_\_\_\_ what a good \_\_\_\_\_ boy \_\_\_\_\_ you are, \_\_\_\_\_  
Ooh, \_\_\_\_\_ ooh, \_\_\_\_\_ un - plug - ging from \_\_\_\_\_ it all, \_\_\_\_\_ in -

**Riff F**

P.M. -- - | P.M. -- - | P.M. -- - |

**End Riff F**

3 0 0 0 5 3 3 0 0 0 5 3 3 0 0 0 5 3 6 6 6 6

D5/A (Ab5/Eb)

1st time, Gtr. 2: w/ Rhy. Fig. 5  
2nd time, Gtr. 2: w/ Riff F (3 times)

G#5 (D5) B5/F# (F5/C) G#5 (D5) B5/F# (F5/C) G#5 (D5) B5/F# (F5/C) D5/A (Ab5/Eb)

out of the way \_\_\_\_\_ and you kept to your \_\_\_\_\_ self. \_\_\_\_\_  
vis - i - ble kid \_\_\_\_\_ floats a - lone in his \_\_\_\_\_ room. \_\_\_\_\_

1st time, Gtr. 2: w/ Riff F (2 times)  
N.C.

Ooh, \_\_\_\_\_ can't you see that he's \_\_\_\_\_ not here? \_\_\_\_\_  
Ooh, \_\_\_\_\_ what a qui - et boy \_\_\_\_\_ you are. \_\_\_\_\_

1st time, Gtr. 1: w/ Riff D  
2nd time, Gtr. 1: w/ Riff E

He does - n't want \_\_\_\_\_ the at - ten - tion you \_\_\_\_\_ give. \_\_\_\_\_  
He looks so calm \_\_\_\_\_ float - ing 'round \_\_\_\_\_

1.

2.

### Interlude Tempo I

Gtrs. 1 & 2: w/ Riffs C & C1 (4 times)  
N.C.

\_\_\_\_\_ and a - round \_\_\_\_\_ in him - self. \_\_\_\_\_

6



Gtr. 2

G#5  
(D5)

Play 3 times

5 5 5 5 5

Gtr. 1

P.M.

P.M.

P.M.

3 3 3 3 3

0 3 3 0 3 3 0 3 3 0

0 3 3 0 3 3 0 3 0

B5  
(F5)

C#5  
(G5)

(cont. in slashes)

0 3 3 0 3 3 0 3 3 0 0 0 3 3 5

0 3 3 0 3 3 0 3 0 0 0 3 3 5

Gtr. 2

Gtr. 1

P.M.

P.M.

P.M.

0 0 3 3 5 0 0 3 3 5 0 0 3 3 5 0

Gtr. 1: w/ Riff A  
Gtr. 2 tacet

D.S. al Coda  
(take 1st lyrics)

G#5 (D5) B5 (F5) G#5 (D5) B5 (F5) G#5 (D5) B5 (F5) G#5 (D5) B5 (F5) C#5 (G5) B5 (F5) G#5 (D5)

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

4. In -

# Coda

## Outro

Gtr. 2

N.C.

Gtr. 1

P.M.

P.M.

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

A5 (Eb5) G#5 (D5) C#5 (G5) A5 (Eb5) G#5 (D5)

Play 5 times

P.M.

P.M.

0 0 1 0 0 0 0 0 0 0 0 0 0 0 0 0

# MY WORLD

Words and Music by  
James Hetfield, Lars Ulrich,  
Kirk Hammett and Bob Rock

Drop D tuning, down 1 step:  
(low to high) C-G-C-F-A-D

## Intro

**Fast Rock** ♩ = 204

**Fast Rock** ♩ = 204

Gtrs. 1 & 2 D5 Rhy. Fig. 1

End Rhy. Fig. 1

Gtr. 1: w/ Rhy. Fig. 1  
D5  
\*E♭maj7#5/D

Gtr. 2

*f*  
w/ dist.  
P.M.-----

P.M.-----

**TAB**

0 0 0 0 0 0

0 0 0 0 0 0

\*Bass plays D.

D5 N.C.

Gtr. 1

Riff A

End Riff A

P.M.-----

P.M.---| P.M.---| P.M.---| P.M.---| P.M.---|

0 0 0 0 0 0 0 0 0 3 0 0 5 0 0 0 0 0 3 5

Gtr. 2

Riff A1

P.M.-----

P.M.-----

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

The musical notation is divided into two systems. The first system shows the beginning of the riff, with Gtr. 1 playing a 15th fret harmonic (15ma) and Gtr. 2 playing a melody. The second system shows the end of the riff (End Riff A1) and the start of a solo section. The solo section features a 15th fret harmonic (15ma) and a melody. The notation includes a key signature of one sharp (F#) and a time signature of 4/4. The guitar parts are written on a single staff with a treble clef. The bass line is written on a single staff with a bass clef. The notation includes various musical symbols such as accidentals, dynamics, and articulation marks.

Gtr. 1: w/ Riff A (2 times)

15ma-----loco

Gtr. 2

End Riff A1

15ma-----loco

Harm.-----P.M.

P.M.-----Harm.-----P.M.

P.M.-----

3 3 3 3 0

0 0 0

3 3 3 3 0

0 0 0

Pitches: B F# D A

Pitches: B      F#   D   A

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N.C. Gtrs. 1 & 2

Gr. 1: w/ Riff A  
D5 F5 G5 D5 N.C.  
Rhy. Fig. 2  
Gr. 2 End Rhy. Fig. 2

P.M. -- | P.M. -- | P.M. -- | P.M. --

0 0 0 3 0 0 5 0 0 0 0 0 0 3 5 0 3 5 0 0 3 5

D5 F5 G5 D5 N.C. N.C. Riff B

Gtrs. 1 & 2

P.M. -- | P.M. -- | P.M. -- | P.M. --

0 3 5 0 0 3 5 0 0 0 3 0 0 5 0 0 0 0 0 3 5

1. 2.

D5 F5 G5 F5 D5 F5 D5

1. The

End Riff B

0 3 5 3 0 (5) 3 0

Verse

Gtrs. 1 & 2: w/ Riff B (2 times)

N.C. D5 F5 G5 F5 D5

moth - er - fuck - ers got in my head. \_\_\_\_ Try'n' to

3. Who's in charge of my head to - day? \_\_\_\_

N.C. D5 F5 G5 F5 D5

make me some - one else in - stead. It's

Danc - in' dev - ils in an - gels' way. It's

# Half-time-feel

w/ Bkgd. Voc. ad lib

D5

Gtr. 2

my world now. It's my world now. It's my world now. It's my world now.

Gtr. 1

w/ clean tone

my world now. It's my world now. It's my world now. It's my world now.

## End half-time feel

F5/D

my world. Yeah, it's my world. It's my world. It's my world.

dist. on

## Verse

Gtrs. 1 & 2: w/ Riff B (4 times)

N.C.

2. Ma - ma, why's - it rain - ing in my room? 4. Look out, moth - er - fuck - ers, here I come. I'm

N.C.

Cheer up, boy; clouds will move on soon. gon - na make my head my home. The

N.C.

Heav - y fog got me lost in side. sons - of - bitch - es try'n' to take my head. I'm gon - na Try'n' to

N.C.

sit right back, en - joy this ride. make me some - one else in - stead. Ooh.

# Chorus

D5 F5 G5  
Rhy. Fig. 3A End Rhy. Fig. 3A

Gtr. 2

It's my world, — you can't — have — it. It's my world. — It's my world. —

Gtr. 1 Rhy. Fig. 3 End Rhy. Fig. 3

fdbk.

Pitch: G

Gtrs. 1 & 2: w/ Rhy. Figs. 3 & 3A (2 times)  
D5 F5 G5

It's my world, — you can't — have it. It's my world. — It's my world. —

D5 F5 G5

It's my world, — you can't — have it. It's my world. — It's my world. —

Ab5 F5 D5 N.C.

Half-time feel  
F5 D5 Rhy. Fig. 4 F5 D5 G5 Ab5 D5 End Rhy. Fig. 4

Gtrs. 1 & 2

It's my — world. Suck — er!

Gtrs. 1 & 2: w/ Rhy. Fig. 4 (7 times)  
F5 D5 F5 D5 G5 Ab5 D5 F5 D5 F5 D5 G5 Ab5 D5 F5 D5 F5 D5

G5 Ab5 D5 F5 D5 F5 D5 G5 Ab5 D5 F5 D5 F5 D5

{ Yeah, I'm } out of my head, — out of my head. —

1.  
G5 Ab5 D5 F5 D5 F5 D5 G5 Ab5 D5 F5 D5 F5 D5

Get 'em out of my head, — out of my head. —

Gr. 1: w/ Riff A (4 times)  
Gr. 2: w/ Riff A1  
N.C.

G5 A $\flat$ 5 D5

Get 'em out! Ah, yeah. *Whispered:* Suck - er. —

Gr. 2: w/ Rhy. Fig. 2 (2 times)

D5 F5 G5 D5 N.C. D5 F5 G5 D5 N.C. G5 A $\flat$ 5 D5

get 'em

**Interlude**

**End half-time feel**

F5 D5 F5 D5 G5 A $\flat$ 5 D5 F5 D5 F5 D5 G5 A $\flat$ 5 D5

Rhy. Fig. 5

Gtrs. 1 & 2

out of my head. — Yeah, get 'em out. —

Gtrs. 1 & 2: w/ Rhy. Fig. 5

F5 D5 F5 D5 G5 A $\flat$ 5 D5 F5 D5 F5 D5 G5 A $\flat$ 5 D5

Play 3 times

Play 4 times

Gr. 2: w/ Rhy. Fig. 5

D5 Rhy. Fill 1

Gr. 2

*Whispered:* Not on - ly do I not know — the an - swer,

Gr. 1

**Riff C**

w/ slight dist. P.M. P.M. — — P.M. P.M. — —

**End Riff C**

Gtrs. 1 & 2: w/ Rhy. Fig. 4 (2 times)

F5 D5 F5 D5 G5 A $\flat$ 5 D5 F5 D5 F5 D5 G5 A $\flat$ 5 D5

I don't — e - ven know what the — ques - tion is.

**Half-time feel**

1st time, Gr. 2: w/ Rhy. Fill 1  
N.C.  
Riff D

C5 D5 N.C. Riff E

Gr. 1

P.M. — — — — —

Gr. 2

*\*w/ DigiTech Whammy Pedal*

*\*Set for an octave lower*



# Bridge

Gtrs. 1 & 2: w/ Riffs D & E (14 times)

N.C. C5 N.C. C5 N.C.

God, \_\_\_\_\_ it \_\_\_\_\_ feels \_\_\_\_\_ like it on - ly \_\_\_\_\_ rains \_\_\_\_\_

C5 N.C. C5 N.C. C5 N.C.

\_\_\_\_\_ on \_\_\_\_\_ me. \_\_\_\_\_ God, \_\_\_\_\_ it feels \_\_\_\_\_

C5 N.C. C5 N.C. C5

like it on - ly \_\_\_\_\_ rains \_\_\_\_\_ on \_\_\_\_\_ me. \_\_\_\_\_  
(Like it on - ly \_\_\_\_\_ rains \_\_\_\_\_ on \_\_\_\_\_ me.)

N.C. C5 N.C. C5 N.C.

God, \_\_\_\_\_ it feels \_\_\_\_\_ like it on - ly \_\_\_\_\_ rains \_\_\_\_\_

C5 N.C. C5 N.C. C5

\_\_\_\_\_ on \_\_\_\_\_ me. \_\_\_\_\_ God, \_\_\_\_\_ it feels \_\_\_\_\_  
(Like it on - ly \_\_\_\_\_ rains \_\_\_\_\_ on \_\_\_\_\_ me.)

Oh, \_\_\_\_\_ God, \_\_\_\_\_

End half-time feel

Gtrs. 1 & 2: w/ Riffs D & E (last meas.) (3 times)

N.C. C5 N.C. C5 N.C. C5 N.C. C5

\_\_\_\_\_ oh, \_\_\_\_\_ God, \_\_\_\_\_ oh, \_\_\_\_\_ God, \_\_\_\_\_ like it on - ly \_\_\_\_\_ rains \_\_\_\_\_ on \_\_\_\_\_ me. \_\_\_\_\_  
Like it on - ly rains \_\_\_\_\_

## Interlude

D

⑥

open

Rhy. Fig. 6

Gtr. 1

P.M.

D5

D

⑥

open

P.M.

D5

End Rhy. Fig. 6

on \_\_\_\_\_ me.) \_\_\_\_\_

Gtr. 2

P.M. ----- P.M. ----- P.M. -----

0 0 0 0 0 0 0 3 0 2 0 6 0 0 0 0 0 0 3 0 2 0 6

F5 D5 E5 D5 A<sup>b</sup>5 D5

P.M.-----

F5 D5 E5 D5 A<sup>b</sup>5 D5

Gtrs. 1 & 2

F5 D5 E5 D5 A<sup>b</sup>5

Gtr. 1: w/ Riff C  
Gtr. 2: w/ Rhy, Fill 1  
D5 N.C.

Gtrs. 1 & 2: w/ Rhy, Fig. 4 (2 times)

F5 D5 F5 D5

Not on - ly do I not know the an - swer, I don't e -

Gtrs. 1 & 2: w/ Rhy, Fig. 4 (2 times)

G5 A<sup>b</sup>5 D5 F5 D5 F5 D5 G5 A<sup>b</sup>5 D5 F5 D5 F5 D5 G5 A<sup>b</sup>5 D5

ven know what the ques - tion is.

**Half-time feel**

Gtrs. 1 & 2: w/ Rhy, Fig. 4 (2 times)

F5 D5 F5 D5 G5 A<sup>b</sup>5 D5 A<sup>b</sup>5 F5 D5

Gtrs. 1 & 2: w/ Rhy, Fig. 4 (2 times)

Gtrs. 1 & 2: N.C.

Suck - er!

Gtrs. 1 & 2: w/ Rhy, Fig. 4 (4 times)

G5 A<sup>b</sup>5 D5 F5 D5 F5 D5 G5 A<sup>b</sup>5 D5 F5 D5 F5 D5 G5 A<sup>b</sup>5 D5

Out of my head, \_\_\_\_\_

F5 D5 F5 D5 G5 Ab5 D5 F5 D5 F5 D5 G5 Ab5 D5

out of my head, \_ Out of my head, \_ get 'em

End half-time feel **Outro**

F5 D5 F5 D5 G5 Ab5 D5 D5

Gtrs. 1 & 2

out of my head, \_ Get 'em out! (cont. in notation)

D5 N.C. D5

Riff F Play 4 times End Riff F

P.M. P.M. P.M. P.M. P.M. P.M. P.M.

Gtrs. 1 & 2: w/ Riff F (4 times) N.C. D5

Gtr. 1 P.S. steady gliss. 15ma loco

Gtr. 2 Harm. 3 3 3

Pitches: F# D

D5 N.C. D5

E - nough's e - nough, \_ e - nough's e - nough, e - nough's e - nough, \_

N.C. D5 N.C.

\_ e - nough's e - nough, e - nough's e - nough, \_ e - nough's e - nough, e - nough's e - nough, \_

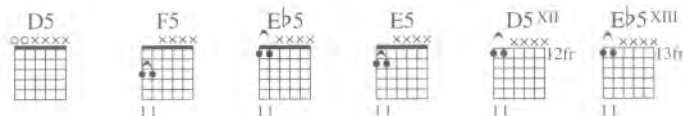
D5 Ab5 F5 D5 Gtr. 2 tacet D

Gtrs. 1 & 2 Gtr. 1 open P.M.

\_ e - nough's e - nough!

# SHOOT ME AGAIN

Words and Music by  
James Hetfield, Lars Ulrich,  
Kirk Hammett and Bob Rock



Drop D tuning, down 1 step:  
(low to high) C-G-C-F-A-D

## Intro

Moderate Rock ♩ = 116

N.C.  
Gtr. 1 (dist.) **Riff A** End Riff A

*mf*  
w/ wah-wah  
\*+ = closed (toe down); ○ = open (toe up)

Gtr. 1: w/ Riff A

D5 N.C.

Gtr. 2 (dist.)

*f*

Gtr. 1

*f*  
wah-wah off

Gtr. 2

P.M. -----|



First system of musical notation, measures 1-6. The top staff contains a melodic line with eighth notes and rests. The bottom staff contains a bass line with a repeating pattern of 5 and 6.

Second system of musical notation, measures 7-12. Measures 7-11 are marked with a first ending bracket labeled '1.'. Measure 12 is marked with a 'P.M.' (Pedal Point) symbol. The bottom staff continues the 5-6 pattern.

Third system of musical notation, measures 13-18. Measures 13-14 are marked with a second ending bracket labeled '2.'. Measures 15-18 are marked with 'P.M.' symbols. The bottom staff continues the 5-6 pattern.

D5 Eb5 D5 Eb5 D5 Eb5 D5 Eb5

P.M.-----| P.M.-----| P.M.-----| P.M.-----|

0 0 8/6 7/5 0 0 0 1

Verse

D5 Eb5 D5 Eb5 D5

1.1 won't go a -

End Rhy. Fig. 1 Riff B

P.M.---| P.M.-----| \* < *mf* >

0 0 8/6 7/5 0 0 0 1 7/5 10/8

\*Vol. swells

End Rhy. Fig. 1A

P.M.---| P.M.-----| *mf* slight P.M.-----

0 0 8/6 7/5 0 0 0 1 0 0 0 0 0 0 0 0 1 10/8

E $\flat$ 5 Eb(b5) Gtr. 1: w/ Riff A D5

way, ah! Right,

End Riff B

*f*

Riff C

*mf* slight P.M.

*f*

E $\flat$ 5 Eb(b5)

right here I'll stay.

Gtr. 2

End Riff C

*f*

slight P.M.

### Interlude

Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A

D5 Eb5 D5 Eb5 D5 Eb5 D5 Eb5 D5 Eb5 D5 Eb5 D5 Eb5

### Verse

Gtrs. 1 & 2: w/ Riffs B & C (2 times)

D5

E $\flat$ 5

E $\flat$ (b5)

2. Stand si - lent in flames.

D5 Eb5 Eb(b5)

Stand tall till it fades.

# **Pre-Chorus**

N.C.

Rhy. Fig. 2

Gtrs. 1 & 2

D5 F5 Eb5 E5 F5

Shoot me a - gain, I ain't dead yet.

{ Come on, }  
{ Go on, }

\*Played by Gtr. 2 only.

N.C.

D5 F5 Eb5 E5 F5

shoot me a - gain, I ain't dead yet.

{ I said, }  
{ Yeah, }

End Rhy. Fig. 2

Gtrs. 1 & 2: w/ Rhy. Fig. 2

N.C.

D5 F5 Eb5 E5 F5

shoot me a - gain, I ain't dead yet, uh.

Come on,

N.C.

D5 F5 Eb5 E5 F5

shoot me a - gain, I ain't dead yet, uh.

{ Come on! }  
{ I said... }

D5

Gtr. 2

Shoot me a - gain, shoot me a - gain, { shoot me, } { come on.. } Shoot me a - gain, shoot me a - gain, come on!

Gtr. 1

Riff D

End Riff D



Gtrs. 1 & 2: w/ Riff D

Chorus D5

Shoot me a - gain, — shoot me a - gain, shoot me. Shoot me a - gain, — shoot me a - gain, { come on! / yeah! } All the shots — I take —

Riff E Gtrs. 1 & 2

0 0 X 0 X 0 0 0

F5 Eb5 D5 Eb5 D5 Eb5 D5 Eb5

I spit back at — you. —

End Riff E

3 3 X 3 X 3 0 3 1 1 X 1 X 1 1 12/13 13 13 13 13 13 12/13 13 13 13 13 12/13 13 13

Gtrs. 1 & 2: w/ Riff E D5 F5 Eb5 D5 Eb5 D5 Eb5 D5 Eb5

All the shit — you fake — comes back to haunt — you. —

D5 Rhy. Fig. 3 6 3 6 3

Gtrs. 1 & 2

End Rhy. Fig. 3 (cont. in notation)

All the shots... — All the shots... —

D5 F5

{ All the shots — I take, — } what  
All the shots — I take, — hey, }

Gtrs. 1 & 2

0 0 X 0 X 0 0 X 0 X 3 3 X 3 X 3 3 X 3 X

2nd time, Bkgd. Voc.: w/ Voc. Fig. 1

Chord progression: Eb5, D5 Eb5, D5 Eb5, D5 Eb5, D5

Vocals: dif - f'rence did I make? All the shots I take,

Bass line: 1 1 X 1 X 1 1 X 1 | 12/13 13 13 13 13 13 12/13 13 13 13 13 12/13 13 13 | 0 0 X 0 X 0 0 X 0 X

Chord progression: F5, Eb5, D5 Eb5, D5 Eb5, D5

Vocals: I spit back at you. Oh, whoa,

Bass line: 3 3 X 3 X 3 3 X 3 X | 1 1 X 1 X 1 1 X 1 | 12/13 13 13 13 13 13 12/13 13 13 13 13 12

### Interlude

To Coda

Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A

Chord progression: D5 Eb5 D5 Eb5 D5 Eb5 D5 Eb5 D5 Eb5 D5 Eb5 D5 Eb5

Vocals: oh, ah!

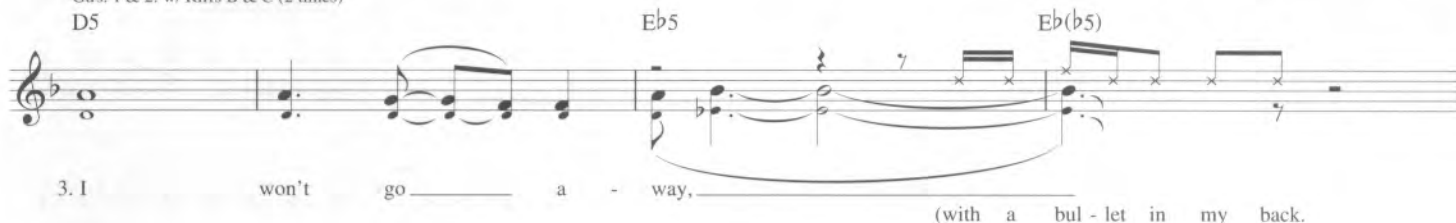
Voc. Fig. 1

(What dif - f'rence did I make?)

# Verse

Gtrs. 1 & 2: w/ Riffs B & C (2 times)

D5



3. I won't go a - way, (with a bul - let in my back.

D5

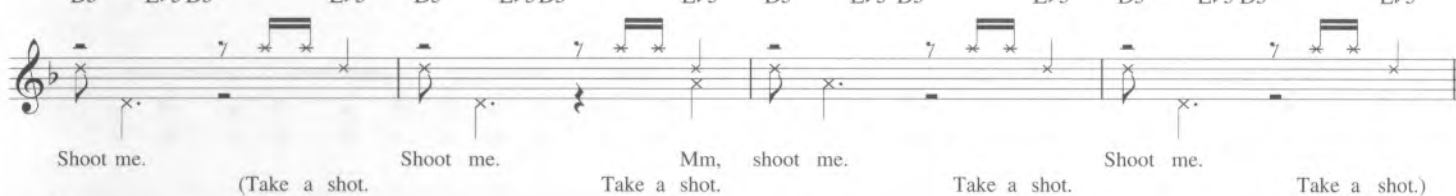


Right, right here I'll stay with a bul - let in my back.)

# Interlude

Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A

D5 Eb5 D5 Eb5 D5 Eb5 D5 Eb5 D5 Eb5 D5 Eb5 D5 Eb5

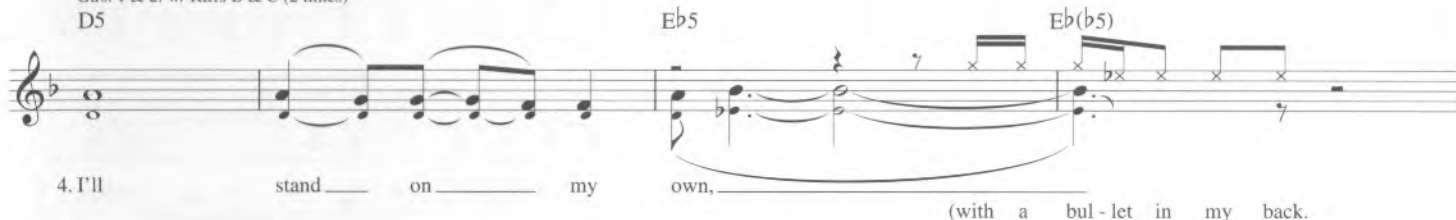


Shoot me. (Take a shot. Shoot me. Mm, shoot me. Shoot me. Take a shot. Take a shot. Take a shot.)

# Verse

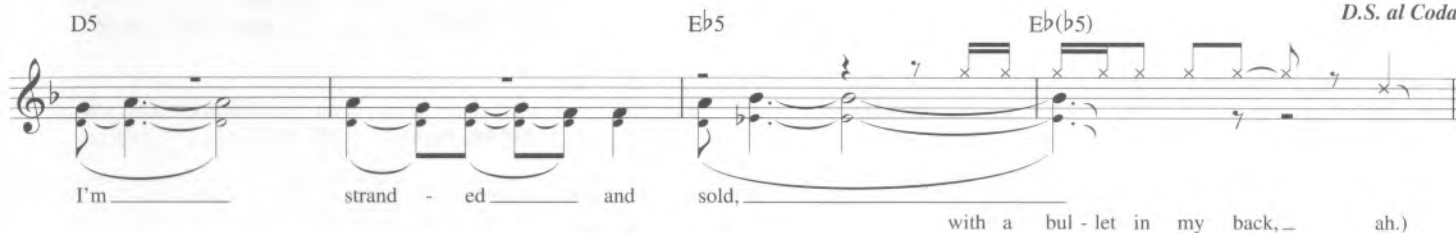
Gtrs. 1 & 2: w/ Riffs B & C (2 times)

D5



4. I'll stand on my own, (with a bul - let in my back.

D5



I'm strand - ed and sold, with a bul - let in my back, ah.)

*D.S. al Coda*

# Coda

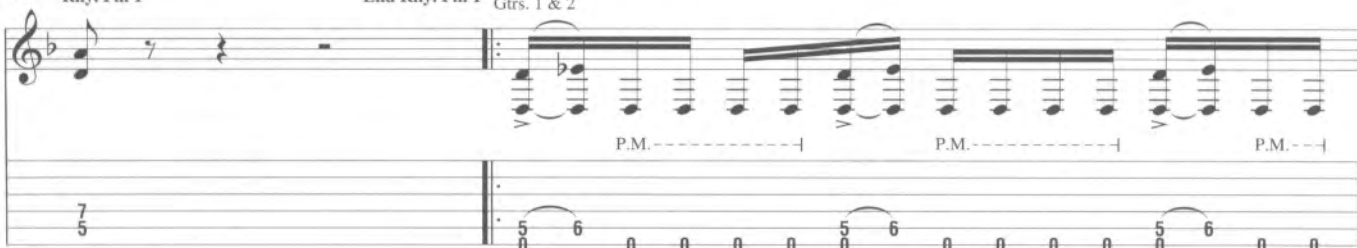
Gtr. 1: w/ Riff A (1st meas.)

D5 N.C.

N.C.

Gtr. 2 Rhy. Fill 1

End Rhy. Fill 1 Gtrs. 1 & 2



P.M.----- P.M.----- P.M.-----



P.M.----- P.M.----- P.M.-----

P.M.-----| P.M.-----| P.M.--| P.M.-----| P.M.-----| P.M.--|

5 6 0 0 0 0 5 6 0 0 0 0 5 6 0 0 5 6 0 0 0 0 5 6 0 0 0 0 5 6 0 0

D5 N.C. Gtr. 1 tacet D5 Eb5 D5 Eb5 D5

Gtr. 2

P.M.-----| P.M.-----| P.M.--| P.M.--|

5 6 0 0 0 0 5 6 0 0 0 0 5 6 0 0 5 0 0 0 6 5 6 5

Eb5 D5 Eb5 D5 D5

Gtr. 1 P.M.-----|

P.M.-----| P.M.-----| P.M.--|

6 5 6 5 0 0 6 5 6 5 6 5 6 5

D5 Rhy. Fig. 4 D5 Eb5 D5 Eb5 D5

Rhy. Fig. 4A End Rhy. Fig. 4 End Rhy. Fig. 4A

P.M.-----| P.M.-----| P.M.-----| P.M.-----|

0 0 6 5 0 0 6 5 0 0 6 5 0 0 6 5

**Bridge**

Eb5 D5 Eb5 D5 D5 Eb5 D5 Eb5 D5 D5 Eb5 D5 Eb5 D5

Rhy. Fig. 5 End Rhy. Fig. 5

Gtrs. 1 & 2

Yeah. I bite my tongue, try - ing not to shoot back.

Gtrs. 1 & 2: w/ Rhy. Figs. 4 & 4A Gtrs. 1 & 2: w/ Rhy. Fig. 5

D5 Eb5 D5 Eb5 D5 Eb5 D5 Eb5 D5 Eb5 D5

No com - pro - mise, my





spit back at you, yeah.

Rhy. Fill 2A

End Rhy. Fig. 6

Gtr. 2

P.M. - - P.M. - - P.M. - - P.M. - - P.M.

(Gtr. 1 cont. in slashes)

End Rhy. Fill 2A

Gtrs. 1 & 2: w/ Rhy. Fig. 6

D5 F5 Eb5

All the shit you fake comes back to haunt you,

Gtrs. 1 & 2: w/ Rhy. Fills 2 & 2A  
 D5 Eb5 D5 Eb5 D5 Eb5 D5 N.C. D5 N.C.  
 oh. All the shots... All the shots...

Gtrs. 1 & 2: w/ Rhy. Fig. 6  
D5

F5

Bkgd. Voc.: w/ Voc. Fig. 1  
Eb5

All the shots I take hey, what difference did I make?

Detailed description: This musical score is for guitar and background vocals. The guitar part is written on a single staff in G major (one sharp). It begins with a D5 chord, indicated by a 'D5' label. The first measure contains a D5 chord with a rhythmic figure. The second measure contains an F5 chord, indicated by an 'F5' label. The background vocal part is written on a single staff in G major. It begins with an Eb5 chord, indicated by an 'Eb5' label. The lyrics 'All the shots I take hey, what difference did I make?' are written below the vocal staff. The vocal line consists of eighth and quarter notes, with some notes tied across measures.

Gtrs. 1 & 2: w/ Rhy. Fills 2 & 2A      Gtrs. 1 & 2: w/ Rhy. Fig. 6

D5 Eb5    D5 Eb5      D5 Eb5    D5      F5

Yeah.      All    the    shots    I    take    I

Gtrs. 1 & 2: w/ Rhy. Fills 2 & 2A  
 Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A

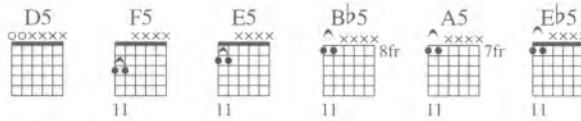
Eb5 D5 Eb5 D5 Eb5 D5 Eb5 D5 Eb5 D5 Eb5 D5 Eb5

spit back at \_\_\_\_\_ you. \_\_\_\_\_ Oh, \_\_\_\_\_ whoa, oh, \_\_\_\_\_

[illegible]

# SWEET AMBER

Words and Music by  
James Hetfield, Lars Ulrich,  
Kirk Hammett and Bob Rock



Drop D tuning, down 1 step:  
(low to high) C-G-C-F-A-D

## Intro

Moderately slow  $\text{♩} = 104$

Gtr. 1 (clean) *\*C5/D* D5 C5/D D5 F5 *Play 3 times*

*mp* grad. bend  
let ring-----

TAB: 10 10 12 12 0 0 0 0 10 10 12 12 0 15 15 (15) (15)

*\*Chord symbols reflect implied harmony.*

Faster  $\text{♩} = 192$

C5/D D5 N.C. C5/D D5

grad. bend  
let ring-----

*f* w/ dist.

grad. bend  
let ring-----

P.M.-----

TAB: 10 10 12 12 0 0 0 0 3 0 5 0 0 0 0 0

C5/D D5 F5 C5/D D5 C5/D D5 F5

P.M. P.M. P.M.----- P.M.

TAB: 3 0 5 0 8 (8) 8 8 3 0 5 0 0 0 0 0 3 0 5 0 8 (8) 8 8

C5/D D5 C5/D D5 F5 C5/D D5

P.M. P.M.----- P.M. P.M.-----

TAB: 3 0 5 0 0 0 0 0 3 0 5 0 8 (8) 8 8 3 0 5 0 0 0 0 0

Gtr. 2 (dist.)

D  
⑥  
open

*f* P.M.

grad. bend  
let ring-----

P.M.

1  
1/2

P.M.

1  
P.M.

3 5 0 8 (8) 8 8

3 0 5 0 0 0 0 0

3 5 0 8 (8) 8 8

Gtr. 2 tacet  
 Double-time feel  
 C5/D D5  
 Riff A  
 Gtrs. 1 & 2  
 C5/D D5 F5  
 P.M.-----| P.M.-----| P.M.-----|  
 0 0 0 0 0 0 0 0 0 0 3 0 5 0 0 0 0 0 3 5 0 8 8 8



C5/D D5 C5/D D5 F5 C5/D D5

P.M.-----

3 5 0 0 0 0 3 5 0 8 (8) 8 8 3 5 0 0 0 0

C5/D D5 F5 C5/D D5

P.M.-----

3 5 0 8 (8) 8 8 3 5 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

2nd time, end double-time feel

End Riff A

Gtr. 2: w/ Riff A  
C5/D Riff B

D5 C5/D D5 F5 C5/D D5

P.M.-----

15 17 0 0 15 17 0 15 (15) 15 15 15 17 0 0

C5/D D5 F5 C5/D D5 C5/D D5 F5

P.M.-----

15 17 0 15 (15) 15 15 15 17 0 0 15 17 0 15 (15) 15 15

C5/D D5

P.M.-----

15 17 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

End Riff B

# Verse

Gtr. 1: w/ Riff B (2 times)  
Gtr. 2: w/ Riff A (2 times)

C5/D D5 C5/D D5 F5 C5/D D5

1. Wash your back so you won't stab the mine. Get in bed with your  
2. Chase the rab - bit, fetch the stick. She rolls me o - ver till

C5/D D5 F5 C5/D D5 C5/D D5 F5

own kind. I'm sick. She Live deals your in life so its, you don't see in mine. pain.

C5/D D5 C5/D D5 F5 C5/D D5

Drape your back so you won't shine. Wash your back so you won't. run a way but I'm back a gain. Chase the rab bit, fetch.

C5/D D5 F5 C5/D D5 C5/D D5 F5

stab the mine. She Get rolls in bed with your own kind. the stick. She till I'm sick. She

C5/D D5 C5/D D5 F5

Live deals your in life so its, you don't see in mine. pain.

C5/D D5 C5/D D5 F5

Drape your back so you won't shine. run a way but I'm back a gain.

# Pre-Chorus

\*D5 C5 E(b5)/Bb A5

Ooh, then she holds my hand and I lie to get a smile. Mm,

Gtr. 1 Riff C End Riff C

\*\*w/ DigiTech Whammy Pedal

\*\*Set for 2 octaves higher

Gtr. 2 Rhy. Fig. 1 End Rhy. Fig. 1

\*Chord symbols reflect overall harmony.

D5 F5 E5 D5 F5 E5

Gtrs. 1 & 2  
Rhy. Fig. 2 End Rhy. Fig. 2

P.M. - - - | P.M. - - - | P.M. - - - | P.M. - - - | P.M. - - - | P.M. - - - |

0 0 0 0 0 0 0 0 0 3 3 3 3 3 2 0 0 0 0 0 0 0 0 0 3 3 3 3 3 2

Gtr. 1: w/ Riff C  
Gtr. 2: w/ Rhy. Fig. 1  
D5 C5 E(b5)/Bb A5

{ Ooh, then she holds my hand and I } lie to get a smile.  
{ Mm, and she squeezes tight er, I still }

Gtrs. 1 & 2: w/ Rhy. Fig. 2 (2 times)  
D5 F5 E5 D5 F5 E5

Us - ing what I want to get what you want. Us - ing what I want to get what you want.

D5 F5 E5 D5 F5 E5

Us - ing what I want to get what you want. Us - ing what I want to get what you want.

**Chorus**  
3rd time, w/ Lead Voc. ad lib (next 4 meas.)  
D5 Rhy. Fig. 3 F5 E5 Bb5 A5 End Rhy. Fig. 3

Gtr. 1

Ooh, sweet am ber.

Gtr. 2 Rhy. Fig. 3A End Rhy. Fig. 3A

7 5 10 8 9 7 8 7 7

D5 F5 G5 D5 N.C. D5 N.C.

How sweet are you?

Gtrs. 1 & 2  
Rhy. Fig. 4 End Rhy. Fig. 4

P.M. - - - - - | P.M. - - - - - |

0 0 0 3 5 0 0 5 0

Gtrs. 1 & 2: w/ Rhy. Fig. 4 (2 3/4 times)

D5 F5 G5 D5 N.C. D5 N.C.

How sweet does it \_\_\_\_\_ get?

D5 F5 G5 D5 N.C. D5 N.C.

How sweet are you? \_\_\_\_\_

D5 F5 G5 D5 N.C.

How sweet does it \_\_\_\_\_

To Coda 1

D5 N.C. Gtr. 2 tacet

get?

Interlude  
C5/D D5

Gtrs. 1 & 2 Gtr. 1

grad. bend  
let ring-----

1/2 P.M.-----

C5/D D5 F5 C5/D D5 C5/D D5 F5

P.M. P.M. P.M.----- P.M.

To Coda 2

C5/D D5 C5/D D5 F5

P.M. P.M.----- P.M.



[illegible]

C5/D D5 F5 C5/D D5

*Play 3 times*

P.M.

P.M.

D.S. al Coda 1  
End double-time feel

### ⊕ Coda 1

**Coda 1**

2nd time, Gtr. 2 tacet

1st time, Gtr. 2 tacet

Gtr. 2

get?  
(Sing 1st time only)

Gtr. 1

Riff D

P.M.-----| P.M.-----| P.M.-----|

17 0 0 0 0 0 0 0 17 0 0 0 0 0 0 0 17 0 0 0 0 0 0 0 20 17 0

The musical notation for the guitar solo is presented on a grand staff. The top staff is in treble clef and contains the melodic line, which consists of eighth-note runs and sustained notes. The bottom staff is in bass clef and contains the bass line, primarily consisting of sustained notes. Chord symbols are placed above the staff: Dsus2, A5, E(b5)/Bb, and A5. A bracket labeled 'P.M.' (pedal point) spans the first two measures of the solo. The solo concludes with a double bar line and the text 'End Rift D'. A fretboard diagram at the bottom shows the fret numbers for the notes: 19, 0, 0, 0, 0, 0, 0, 0, 19, 0, 0, 0, 0, 0, 0, 0, 0, 19, 19, 19, 19, 19, 19, 19, 19, 19, 20, 19, 19.

[illegible]

1. A5 E(b5)/Bb A5 2. A5 E(b5)/Bb A5

Dsus2

She

End Riff E

P.M.-----

7 0 0 0 0 0 0 7 0 0 0 0 0 0 0 7 7 7 7 7 7 7 0 7 7 7 7 7 7 7 0 7

**Bridge**

Gtrs. 1 & 2: w/ Riffs D & E (2 times)

Dm Dsus2 A5 E(b5)/Bb A5

holds the pen that spells the end. She trac -

- es me and draws me in. She

1. A5 E(b5)/Bb A5 2. A5 E(b5)/Bb A5

Gtrs. 1 & 2: w/ Rhy. Figs. 3 & 3A

D5 F5 E5 Bb5 A5

Ooh, sweet am - ber. Ooh, sweet am - ber.

**Interlude**

D5

Gtr. 1 P.M.-----

Gtr. 2 P.M.-----

5 0 0 0 0 0 0 5 0 0 0 0 0 0 0 5 0 0 0 0 0 0 0 8 5

E5 D5 Eb5 D5 Eb5 D5

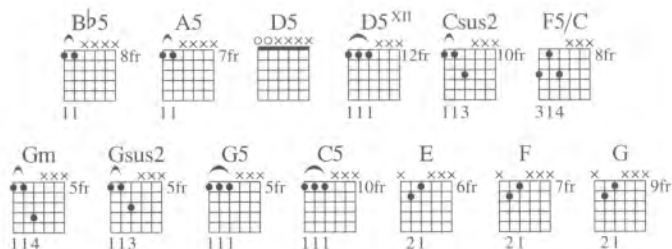
P.M.-----

7 0 0 0 0 0 0 7 0 0 0 0 0 0 0 0 0 1 0 0 0 1 0

2nd time, D.S.S. al Coda 2

# THE UNNAMED FEELING

Words and Music by  
James Hetfield, Lars Ulrich,  
Kirk Hammett and Bob Rock



Drop D tuning, down 1 step:  
(low to high) C-G-C-F-A-D

## Intro

Moderately fast Rock ♩ = 144

Gtr. 1  
(dist.)

\*D5  
Rhy. Fig. 1

End Rhy. Fig. 1

\*Chord symbols reflect overall harmony.

Gtr. 1: w/ Rhy. Fig. 1

Fsus2/D

D5

F5/D

E5/D

Gtr. 2 (slight dist.)  
Rhy. Fig. 2

End Rhy. Fig. 2

Gtr. 2: w/ Rhy. Fig. 2

Gtr. 1

D5

Fsus2/D

D5

F5/D

E5/D

Gtr. 3 (dist.)

Riff A

End Riff A



Gtr. 2: w/ Rhy. Fig. 2 (2 times)  
Gtr. 3: w/ Riff A

Gtr. 1

D5 F#sus2/D D5 F5/D E5/D

Riff B

P.M.-----

0 0 0 0 X X X X 0 0 0 0 X X X X 0 0 0 0 X X X X 0 0 0 0 X X X X

Gtr. 1: w/ Riff B

Gtr. 3

D5 F#sus2/D D5 F5/D E5/D

P.M.-----

1/2

0 0 0 0 2 (2) 0 0 0 0 2 (2) 0 0 0 0 2 (2) 0 0 0 0 2 (2)

Bb5 A5 D5 Bb5 A5 D5

Rhy. Fig. 3

Gtr. 3

Gtr. 1

P.M.-----

8 0 0 7 0 0 12 (12) 8 0 0 7 0 0 0

Gtr. 3: w/ Rhy. Fig. 3 (1 3/4 times)

Bb5/D A5/D C#5 D5 Bb5/D A5/D

P.M.-----

8 0 0 7 0 0 11 12 (12) 8 0 0 7 0 0

D5 Bb5 A5 D5 Bb5 A5

w/ slide-----

0 8 7 (7) 12 (12) 8 7 (7)

N.C. Bb5 A5

Whispered: (Been here be - fore. Been here be - fore.)

Gr. 1 **Riff C** End Riff C Rhy. Fill 1 End Rhy. Fill 1

P.M.----- 1/2 P.M.----- 1/2 P.M.----- 1/2 P.M.----- 1/2

Gr. 3 **Riff C1** End Riff C1 Rhy. Fill 1A End Rhy. Fill 1A

P.M.----- w/ wah-wah as filter 1/2 P.M.----- 1/2 P.M.----- 1/2 P.M.----- 1/2

Gtrs. 1 & 3: w/ Riffs C & C1 Gtrs. 1 & 3: w/ Rhy. Fills 1 & 1A

N.C. Bb5 A5

(Been here be - fore. Been here be - fore.)

N.C. End Riff D

Gr. 1 **Riff D**

P.M.----- P.M.----- P.M.----- P.M.-----

Gr. 3 **Riff D1** End Riff D1

P.M.----- 1/2 P.M.----- 1/2 P.M.----- 1/2 P.M.-----

**Verse**

Gtrs. 1 & 3: w/ Rhy. Fills 1 & 1A Gtrs. 1 & 3: w/ Riffs D & D1

Bb5 A5 D5

1. Been here be - fore, — could - n't say I liked — it. Yeah,  
fran - tic in — your sooth - ing arms, — I

Gtrs. 1 & 3: w/ Rhy. Fills 1 & 1A

Bb5

A5

do I start \_\_\_\_\_ writ - ing all this down? \_\_\_\_\_  
can - not sleep \_\_\_\_\_ in this down - filled world. \_\_\_\_\_ I've Just found

Gtrs. 1 & 3: w/ Riffs D & D1

D5

let me plug \_\_\_\_\_ you in to my \_\_\_\_\_ world. Can't ya help \_\_\_\_\_ me be \_\_\_\_\_  
safe - ty in \_\_\_\_\_ this lone - li - ness, \_\_\_\_\_ but I can - not stand \_\_\_\_\_ it an -

Gtrs. 1 & 3: w/ Rhy. Fills 1 & 1A

Bb5

A5

Gtrs. 1 & 3: w/ Riffs D & D1 (2 times)

D5

\_\_\_\_\_ un - cra - zy? \_\_\_\_\_ Name this for \_\_\_\_\_ me, heat \_\_\_\_\_  
\_\_\_\_\_ y - more. \_\_\_\_\_ Cross my heart, \_\_\_\_\_ hope not \_\_\_\_\_

\_\_\_\_\_ the cold \_\_\_\_\_ air. Take the chill \_\_\_\_\_ off \_\_\_\_\_ of \_\_\_\_\_ my life. \_\_\_\_\_ And  
\_\_\_\_\_ to die. \_\_\_\_\_ Swal - low e - vil, \_\_\_\_\_ ride \_\_\_\_\_ the sky. \_\_\_\_\_

if I could \_\_\_\_\_ I'd turn \_\_\_\_\_ my eyes \_\_\_\_\_ to look in - side \_\_\_\_\_ to see \_\_\_\_\_  
Lose my - self \_\_\_\_\_ in a crowd - ed room. \_\_\_\_\_ You fool, you fool, \_\_\_\_\_ it - 'll be \_\_\_\_\_

Gtrs. 1 & 3: w/ Rhy. Fills 1 & 1A

Bb5

A5

### Pre-Chorus

Gtrs. 1 & 3: w/ Riff C (3 1/2 times)

N.C.

\_\_\_\_\_ what's com - ing. \_\_\_\_\_ It comes a - live. \_\_\_\_\_ It  
\_\_\_\_\_ here soon. \_\_\_\_\_

comes a - live. \_\_\_\_\_ It comes a - live \_\_\_\_\_ {and I could} die a lit - tle more. It  
\_\_\_\_\_ {and I

comes a - live, \_\_\_\_\_ it comes \_\_\_\_\_ a - live; \_\_\_\_\_ it comes a - live; \_\_\_\_\_ each mo -

Gtrs. 1 & 3: w/ Rhy. Fill 1

Bb5

A5

Gtrs. 1 & 3: w/ Riffs D & D1

D5

\_\_\_\_\_ ment here \_\_\_\_\_ I die a lit - tle more. \_\_\_\_\_

Gtrs. 1 & 3: w/ Rhy. Fills 1 & 1A

Bb5

A5

Ooh, \_\_\_\_\_ I die, \_\_\_\_\_ I die, \_\_\_\_\_ I die \_\_\_\_\_ a lit - tle more. \_\_\_\_\_

# Chorus

D5<sup>XII</sup>  
Rhy. Fig. 4A

Csus2

F5/C

Gtr. 3

*mp* w/ clean tone

Then the un - named - feel - ing, \_\_\_\_\_ it

Gtr. 1

Rhy. Fig. 4

*mp*

w/ clean tone

let ring-----

let ring-----

let ring-----

Gm

Gsus2

G5

C5

Csus2

C5

D5<sup>XII</sup>

comes

a - live.

Then the

let ring-----

let ring-----

Csus2

F5/C

1.

G5

End Rhy. Fig. 4A

un - named - feel - ing

takes me \_\_\_\_\_ a - way.

End Rhy. Fig. 4

let ring-----

let ring-----

let ring-----

Gtrs. 1 & 3: w/ Riffs C & C1 (2 times)

N.C.

Whispered: (Been here be - fore.

Been here be - fore.

Been here be - fore.

Been here be - fore.)

Gtrs. 1 & 3: w/ Rhy. Fills 1 & 1A Gtrs. 1 & 3: w/ Riffs C & C1

Bb5

A5

N.C.

Gtrs. 1 & 3: w/ Rhy. Fills 1 & 1A

Bb5

A5

2. I'm

(Been here be - fore.

Been here be - fore.)



2. Gtrs. 1 & 3: w/ Rhy. Figs. 4 & 4A (1st 8 meas.)  
D5

E F

treats me this way. And I

let ring- let ring-

Csus2 F5/C Gm Gsus2 G5

wait for this train, toes o - ver the line.

C5 Csus2 C5 D5 Csus2 F5/C

And then the un - named feel - ing, it

Gtr. 3 E F G (cont. in notation)

takes me a - way, it takes me...

Gtr. 1

let ring- let ring- let ring-

**Chorus**

\*C5 D5 C5 D5 C5 F5 G5 F5 D(b6) D5

Then the un - named feel - ing, it comes a - live,

Gtrs. 1 & 3 Rhy. Fig. 5

f w/ dist. \*\*w/ DigiTech Whammy Pedal P.M. P.M. P.M.

\*Chord symbols reflect implied harmony.  
\*\*Set for an octave lower

C5 D5 C5 D5 C5 F5 C5 F5

yeah, — yeah. Then the un — named — feel — ing —

End Rhy. Fig. 5

w/ Whammy Pedal

P.M.----- P.M.----- P.M.-----

10 10 10 10 10 10 10 12 12 10 12 10 10 10 10 10 8 8 8 10 8 8 8

E5 F5 G5

takes me — a — way, — — — — — yeah, takes me — a — way, —

Rhy. Fig. 6 End Rhy. Fig. 6

w/ Whammy Pedal

P.M.----- P.M.----- P.M.----- P.M.----- P.M.----- P.M.----- P.M.-----

9 7 7 7 7 9 7 7 7 7 9 7 7 10 8 8 8 8 10 8 8 8 8 10 8 8 8 12 10 10 10 10 12 10 10 10 10 12 10

### Interlude

Gtr. 1: w/ Riff B (3 times)  
N.C.

ah!

Gtr. 3

P.M.-----

4 7 1 (4) 7 4 7 1 (4) 7

0 0 0 0 0 0 0 0

P.M.-----

4 7 1 (4) 7 4 7 1 (4) 7

0 0 0 0 0 0 0 0

Mm, \_\_\_\_\_ uh! \_\_\_\_\_

P.M.-----| P.M.-----| P.M.-----| P.M.-----|

0 0 0 0 0 0 0 0 0 0 0 0

# Bridge

Gtr. 1: w/ Riff B (2 times)

\*Gtr. 3: w/ Rhy. Fig. 2

\*\*D5

Fsus2/D

D5

F5/D

E5/D

Get the fuck \_\_\_\_\_ out of \_\_\_\_\_ here, I \_\_\_\_\_ just wan - na get \_\_\_\_\_ the fuck \_\_\_\_\_ a - way \_\_\_\_\_ from \_\_\_\_\_ me. \_\_\_\_\_

\*w/ clean tone

\*\*Chord symbols reflect overall harmony.

Gtr. 3: w/ Rhy. Fig. 2 (1st 2 meas.) (2 times)

D5

Fsus2/D

D5

Fsus2/D

\_\_\_\_\_ I rage, \_\_\_\_\_ I glaze, \_\_\_\_\_ I hurt, \_\_\_\_\_ I hate. \_\_\_\_\_ I hate it \_\_\_\_\_ all. \_\_\_\_\_ Why? \_\_\_\_\_ Why? \_\_\_\_\_ Why \_\_\_\_\_ me? \_\_\_\_\_

Gtr. 3: w/ Rhy. Fig. 2 (2 times)

D5

Fsus2/D

D5

F5/D

E5/D

\_\_\_\_\_ I can-not sleep \_\_\_\_\_ with a head \_\_\_\_\_ like this. \_\_\_\_\_ I wan-na cry, \_\_\_\_\_ I wan - na scream. \_\_\_\_\_

Gtr. 1

P.M.-----| P.M.-----| P.M.-----| P.M.-----|

0 0 0 0 X X X X 0 0 0 0 X X X X X 0 0 0 0

Gtr. 1 tacet

D5

Fsus2

D5

F5

E5

\_\_\_\_\_ I rage, \_\_\_\_\_ I glaze, \_\_\_\_\_ I hurt, \_\_\_\_\_ I hate, \_\_\_\_\_ I wan-na hate \_\_\_\_\_ it all \_\_\_\_\_ a - way! \_\_\_\_\_

**Interlude**

1., 2. 3.

Bb5 A5 F5 D5 Bb5/D A5/D Bb5 A5

Gtr. 3  
w/ dist. P.M.

Gtr. 1  
P.M. P.M. P.M. P.M. P.M.

Bb5 A5 D5 Bb5 A5 D5 Bb5 A5 F5 D5

P.M. P.M. P.M. P.M. P.M. P.M. P.M.

Bb5 A5 F5 D5 F5 D5 F5 D5

P.M. P.M. P.M.



F5 D5 Bb5 A5 N.C.

P.M. w/ wah-wah as filter 1/2

3 0 0 0 0 0 8 7 0 0 2 (2) 0 0 2 (2)

6 P.M. 6 P.M.

3 0 0 0 0 8 7 0 0 0 0 5 2 0 0 0 0 0 5 2

P.M. 1/2 P.M. 1/2 P.M. 1/2 P.M. 1/2

0 0 2 (2) 0 0 2 (2) 0 0 2 (2) 2 (2) 0 0 2 (2) 2 (2)

6 P.M. 6 P.M. 6 P.M. 6 P.M.

0 0 0 0 0 5 2 0 0 0 0 0 5 2 0 0 0 0 0 5 2 5 2 0 0 0 0 0 5 2 5 2

P.M. 1/2 1/2 1/2 1/2 wah-wah off P.M. 1/2 P.M. 1/2 P.M. 1/2 P.M. 1/2

0 0 2 (2) 2 (2) 2 (2) 2 (2) 0 0 2 (2) 0 0 2 (2) 0 0 2 (2) 0 0 2 (2)

6 P.M. P.M. P.M. P.M.

0 0 0 0 0 5 2 5 2 5 2 5 2 0 0 5 2 0 0 5 2 0 0 5 2 X

# Chorus

Gtrs. 1 & 3: w/ Rhy. Fig. 5

C5 D5 C5 D5 C5 F5 C5 F5 D(b6) D5

Then the un - named - feel - ing, it comes a - live, -  
 Then I wait - for this train, my toes are o - ver the line, -

yeah, - yeah. } Then the un - named - feel - ing -

1. E5 F5 E5 F5 G5 F5 E5

treats me this way.

Gtrs. 1 & 3  
 w/ Whammy Pedal

9 7 9 7 10 8 (10 9 7) 10 8 12 8 10 8 9 7

2. Gtrs. 1 & 3: w/ Rhy. Fig. 6

E5 F5 G5

takes me a - way, - yeah, takes me a - way, -

## Outro-Chorus

Gtrs. 1 & 3: w/ Rhy. Figs. 4 & 4A

D5 Csus2 F5/C

Then the un - named - ah! feel - ing, - it

Gm Gsus2 G5 C5 Csus2 C5 D5 Csus2

comes a - live. Then the un - named - feel -

F5/C G5 D5

Gtr. 3

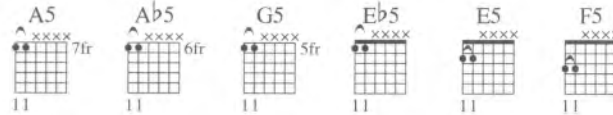
ing takes me a - way.

Gtr. 1

# PURIFY

Words and Music by  
James Hetfield, Lars Ulrich,  
Kirk Hammett and Bob Rock

Drop D tuning, down 1 step:  
(low to high) C-G-C-F-A-D



## Intro

Fast Rock ♩ = 216

D5 F5

Half-time feel

G5 D5 F5

Gtr. 1 (dist.)

Rhy. Fig. 1

Play 4 times  
End Rhy. Fig. 1

Gtrs. 1 & \*2

First system of music for the Intro, featuring guitar notation and tablature. The guitar part is in 4/4 time, with a fast rock feel (♩ = 216). The tablature shows fret numbers and fingerings for the guitar part.

4th time, end half-time feel

G5 D5  
Play 4 times

Play 4 times

Second system of music for the Intro, featuring guitar notation and tablature. The guitar part is in 4/4 time, with a half-time feel. The tablature shows fret numbers and fingerings for the guitar part.

G5 G#5 A5 D5 N.C.  
Rhy. Fig. 2

End Rhy. Fig. 2

Third system of music for the Intro, featuring guitar notation and tablature. The guitar part is in 4/4 time, with a half-time feel. The tablature shows fret numbers and fingerings for the guitar part.

Gtrs. 1 & 2: w/ Rhy. Fig. 2

G5 G#5 A5 D5 N.C. G5 G#5 A5 D5 N.C.

Fourth system of music for the Intro, featuring guitar notation and tablature. The guitar part is in 4/4 time, with a half-time feel. The tablature shows fret numbers and fingerings for the guitar part.

## Verse

Gtrs. 1 & 2: w/ Rhy. Fig. 2 (4 times)

G5 G#5 A5 D5 N.C. G5 G#5 A5 D5 N.C.

Fifth system of music for the Verse, featuring guitar notation and tablature. The guitar part is in 4/4 time, with a half-time feel. The tablature shows fret numbers and fingerings for the guitar part.

1. Tear it down, strip the lay - ers off. My  
2. Truth and dare, peel - ing back the skin. Ac - id

G5 G#5 A5 D5 N.C. G5 G#5 A5 D5 N.C.

Sixth system of music for the Verse, featuring guitar notation and tablature. The guitar part is in 4/4 time, with a half-time feel. The tablature shows fret numbers and fingerings for the guitar part.

tur - pen - tine. Old paint, old looks.  
wash, ghost white, ul - tra clean wan - na -

G5 G#5 A5 D5 N.C. G5 G#5 A5 D5 N.C.

Cov - er up the past. White heat, white  
be - skel - e - ton. Clear eyes, dia - mond eyes.

G5 G#5 A5 D5 N.C. G5 G#5 A5 D5 N.C.

light. Strip the Su - per of white bones, bones sweet of you and  
Strip the past of mine, my tur - pen -

**Chorus**  
Half-time feel

A5  
Rhy. Fig. 3

Gtrs.  
1 & 2

Ab5

I. \_\_\_\_\_ }  
time. \_\_\_\_\_ }  
\*3rd time, voc. tacet for this meas.

(Pure if I... Can't you help me? \_\_\_\_\_

End half-time feel

End Rhy. Fig. 3

G5 Ab5

Pure if I... Won't you help me? \_\_\_\_\_

Eb5 E5 F5  
Rhy. Fig. 4

Eb5 E5 F5

Eb5 E5 F5

Eb5 E5 F5

End Rhy. Fig. 4

Pu - ri - fy \_\_\_\_\_ you and I. \_\_\_\_\_ Pu - ri - fy \_\_\_\_\_ you and I. \_\_\_\_\_  
Oh. \_\_\_\_\_

Half-time feel

Gtrs. 1 & 2: w/ Rhy. Fig. 3

A5

Ab5

Pure if I... Can't you help me? \_\_\_\_\_

End half-time feel

G5 Ab5

Pure if I... { 1., 2. Won't you } help me?  
3. Why won't you }

Gtrs. 1 & 2: w/ Rhy. Fig. 4 (2 times)

Eb5 E5 F5

Eb5 E5 F5

Eb5 E5 F5

Eb5 E5 F5

You and I, \_\_\_\_\_ pu - ri - fy. \_\_\_\_\_ You and I, \_\_\_\_\_ pu - ri - fy! \_\_\_\_\_



*To Coda* 

E♭5 E5 F5                      E♭5 E5 F5                      E♭5 E5 F5                      E♭5 E5 F5



Oh,                      Pu - ri - fy!                      Pu - ri - fy!

### Interlude

Gtrs. 1 & 2: w/ Rhy. Fig. 1 (2 times)

D5      F5                      G5      D5                      F5                      G5      D5




1.

Gtr. 1: w/ Rhy. Fig. 1

### Half-time feel

Gtrs. 1 & 2: w/ Rhy. Fig. 1 (4 times)

F5                      G5      D5                      F5                      G5      D5



Uh!

F5                      G5      D5                      F5                      G5      D5



2.


Gtr. 1: w/ Rhy. Fig. 1

F5                      G5      D5                      F5                      G5      D5

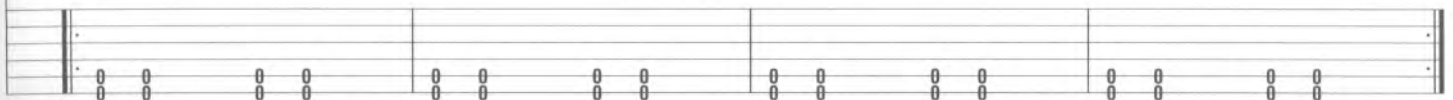


Gtrs.  
1 & 2

D5



P.M.




N.C.



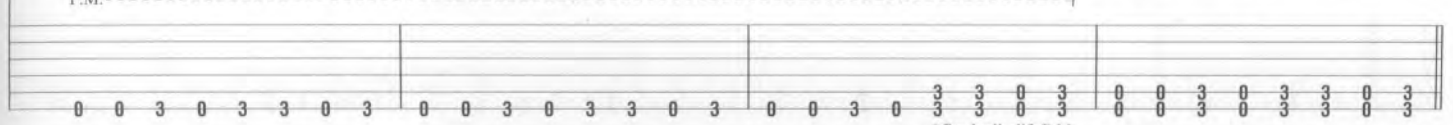
Mm,                      ah,                      ha, ha, ha, ha, ha, ha!

Riff A

End Riff A



P.M.



\*Gradually lift P.M.

**N.C. Riff B**

Gtr. 1

P.M. - -

End Riff B

Gtr. 2

Riff B1

P.M. - -

End Riff B1

**Bridge**

**Half-time feel**

A F#sus2 G5 D5 N.C.

I can find the dirt on any thing.

Rhy. Fig. 5

let ring - - - - - let ring - - - - -

End Rhy. Fig. 5

Rhy. Fig. 5A

let ring - - - - - let ring - - - - -

End Rhy. Fig. 5A

**End half-time feel**

Gtrs. 1 & 2: w/ Rhy. Figs. 5 & 5A

A F#sus2 G5 D5 N.C.

I can find the dirt on any thing. ah.

Gtrs. 1 & 2

F5 D5 F5 G5 D5 F5 G5 D5 F5 D5 F5 G5 D5 F5 G5 D5

Rhy. Fig. 6

End Rhy. Fig. 6

# Half-time feel

Gtrs. 1 & 2: w/ Rhy. Figs. 5 & 5A (2 times)

A F#sus2 G5 D5 N.C.

I ain't danc - ing with your skel - e - tons.

A F#sus2 G5 D5 N.C. End half-time feel

I, I ain't danc - ing with what might have been, no.

Gtrs. 1 & 2: w/ Rhy. Fig. 6

F5 D5 F5 G5 D5 F5 G5 D5 F5 D5 F5 G5 D5 F5 G5 D5 Play 5 times

(Sing 1st time only)

Gtrs. 1 & 2: w/ Riffs B & B1 (2 times) Gtrs. 1 & 2: w/ Riff A

N.C. 8 Mm, oh, ow!

D.S. al Coda

## Coda

Eb5 E5 F5 Eb5 E5 F5 D5 F5 G5 D5 Come on, pu - ri - fy!

## Outro Moderately ♩ = 132

F5 \*N.C. C5 D5 N.C. C5 D5 (cont. in notation) Gtrs. 1 & 2 P.M. 0 3 5 3 5 0 0 0 0 3 5 3 5 0 0 0 0 3 5 3 5 0 0 0 0 3 5 3 5 0 0 0 0

\*Chord symbols reflect implied harmony.

F5/C D5 F5/C D5 N.C. C5 D5 N.C. C5 D5 P.M. 3 3 3 5 0 0 0 3 3 3 5 0 0 0 0 3 5 0 0 0 0 3 5 0 0 0 0

N.C. C5 D5 N.C. C5 D5 F5/C D5 1. F5/C D5 2. F5/C D5 P.M. 0 3 5 3 5 0 0 0 0 3 3 3 5 0 0 0 3 3 3 5 0 0 0 3 3 3 5 0 0 0 3 3 3 5 0 0 0

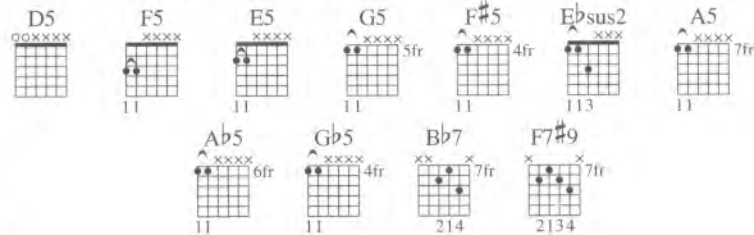
# ALL WITHIN MY HANDS

Words and Music by  
James Hetfield, Lars Ulrich,  
Kirk Hammett and Bob Rock

Drop D tuning, down 1 step:  
(low to high) C-G-C-F-A-D

## Intro

Fast Rock ♩ = 216



Gr. 2 (dist.) N.C. *mf* w/ wah-wah as filter ----- 1

Play 8 times A5 D5 Ab5 D5 G5 Gb5 F5 *f* w/ dist. P.M. ----- 1

\*Gtrs. 1 & 2

TAB: 7 7 0 0 6 6 0 0 5 4 3

\*Composite arrangement

A5 D5 Ab5 D5 N.C. A5 D5 Ab5 D5 N.C. *End Rhy. Fig. 1*

Rhy. Fig. 1

TAB: (3) 7 7 0 0 6 6 0 0 7 7 0 0 6 6 0 0

A5 D5 Ab5 D5 N.C. A5 D5 Ab5 D5 N.C.

TAB: 7 7 0 0 6 6 0 0 X X X 7 7 0 0 6 6 0 0 X X X

A5 D5 Ab5 D5 N.C. A5 D5 Ab5 D5 N.C. *8va* ----- 1

Harm. ----- 1

TAB: 7 7 0 0 6 6 0 0 X X X X 7 7 0 0 6 6 0 0 3 3 3 3

Pitches: D A

Gr. 1: w/ Rhy. Fig. 1 (2 times) A5 D5 Ab5 D5 D7 A5 D5 Ab5 D5 N.C.

Gr. 2 *loco*

TAB: 7 7 0 0 6 6 0 0 5 4 7 7 0 0 6 6 0 0



A5 Rhy. Fig. 2 D5 Ab5 D5 G5 A5 D5 Ab5 D5 N.C. End Rhy. Fig. 2

A5 D5 Ab5 1., 2. D5 N.C. 3. D5 F5

A5 D5 Ab5 D5 N.C.

Gtr. 2 tacet  
\*Dm  
Riff A2

Dsus2

Gtr. 4 (dist.)

*mp*  
w/ reverb

Riff A1 Gtr. 3 (dist.)

*mp*  
w/ reverb

End Riff A1

Riff A Gtr. 1 (clean)

*mp*  
P.M.

\*Chord symbols reflect implied harmony.

Dsus4

Dm

Gtr. 4

End Riff A2

[illegible]

12	12	12	12 	10	10	10	10 

Gtr. 1

End Riff A

The first system of the musical score for 'The Little Boat' is written on a single staff with a treble clef and a key signature of one flat (B-flat). The melody begins with a quarter note G4, followed by a quarter note A4, and then a quarter note B-flat4. The rhythm is simple, with a 4/4 time signature indicated by the key signature and the structure of the notes. The notation is clear and easy to read, suitable for a children's songbook.

P.M. -----

[illegible]

Gtrs. 1 & 2: w/ Riffs A & A2

Gtr. 4 tacet

Ex. 4.10

Dsus2 Dsus4 Dm

### Verse

Dm

Dsus2

The first staff of music is in treble clef with a key signature of one flat (B-flat). It begins with a repeat sign. The melody consists of the following notes: G4 (quarter), A4-B4 (beamed eighth notes), C5 (quarter), B4-A4 (beamed eighth notes), G4 (quarter), F4 (half), and E4 (half). The staff concludes with a double bar line.

1., 3. All \_\_\_\_\_ with \_\_\_\_\_ in \_\_\_\_\_ my \_\_\_\_\_ hands. \_\_\_\_\_

{ Squeeze it in, \_\_\_\_\_  
Take your fear, \_\_\_\_\_

Riff B

\*Gtrs. 1 & 2

The first system of the musical score for 'The Little Boat' is written on a single staff in treble clef. It begins with a repeat sign. The melody consists of a series of eighth notes, grouped into pairs of beamed eighth notes. The notes are: G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8, D8, E8, F8, G8, A8, B8, C9, D9, E9, F9, G9, A9, B9, C10, D10, E10, F11, G11, A11, B11, C12, D12, E12, F13, G13, A13, B13, C14, D14, E14, F15, G15, A15, B15, C16, D16, E16, F17, G17, A17, B17, C18, D18, E18, F19, G19, A19, B19, C20, D20, E20, F21, G21, A21, B21, C22, D22, E22, F23, G23, A23, B23, C24, D24, E24, F25, G25, A25, B25, C26, D26, E26, F27, G27, A27, B27, C28, D28, E28, F29, G29, A29, B29, C30, D30, E30, F31, G31, A31, B31, C32, D32, E32, F33, G33, A33, B33, C34, D34, E34, F35, G35, A35, B35, C36, D36, E36, F37, G37, A37, B37, C38, D38, E38, F39, G39, A39, B39, C40, D40, E40, F41, G41, A41, B41, C42, D42, E42, F43, G43, A43, B43, C44, D44, E44, F45, G45, A45, B45, C46, D46, E46, F47, G47, A47, B47, C48, D48, E48, F49, G49, A49, B49, C50, D50, E50, F51, G51, A51, B51, C52, D52, E52, F53, G53, A53, B53, C54, D54, E54, F55, G55, A55, B55, C56, D56, E56, F57, G57, A57, B57, C58, D58, E58, F59, G59, A59, B59, C60, D60, E60, F61, G61, A61, B61, C62, D62, E62, F63, G63, A63, B63, C64, D64, E64, F65, G65, A65, B65, C66, D66, E66, F67, G67, A67, B67, C68, D68, E68, F69, G69, A69, B69, C70, D70, E70, F71, G71, A71, B71, C72, D72, E72, F73, G73, A73, B73, C74, D74, E74, F75, G75, A75, B75, C76, D76, E76, F77, G77, A77, B77, C78, D78, E78, F79, G79, A79, B79, C80, D80, E80, F81, G81, A81, B81, C82, D82, E82, F83, G83, A83, B83, C84, D84, E84, F85, G85, A85, B85, C86, D86, E86, F87, G87, A87, B87, C88, D88, E88, F89, G89, A89, B89, C90, D90, E90, F91, G91, A91, B91, C92, D92, E92, F93, G93, A93, B93, C94, D94, E94, F95, G95, A95, B95, C96, D96, E96, F97, G97, A97, B97, C98, D98, E98, F99, G99, A99, B99, C100, D100, E100, F101, G101, A101, B101, C102, D102, E102, F103, G103, A103, B103, C104, D104, E104, F105, G105, A105, B105, C106, D106, E106, F107, G107, A107, B107, C108, D108, E108, F109, G109, A109, B109, C110, D110, E110, F111, G111, A111, B111, C112, D112, E112, F113, G113, A113, B113, C114, D114, E114, F115, G115, A115, B115, C116, D116, E116, F117, G117, A117, B117, C118, D118, E118, F119, G119, A119, B119, C120, D120, E120, F121, G121, A121, B121, C122, D122, E122, F123, G123, A123, B123, C124, D124, E124, F125, G125, A125, B125, C126, D126, E126, F127, G127, A127, B127, C128, D128, E128, F129, G129, A129, B129, C130, D130, E130, F131, G131, A131, B131, C132, D132, E132, F133, G133, A133, B133, C134, D134, E134, F135, G135, A135, B135, C136, D136, E136, F137, G137, A137, B137, C138, D138, E138, F139, G139, A139, B139, C140, D140, E140, F141, G141, A141, B141, C142, D142, E142, F143, G143, A143, B143, C144, D144, E144, F145, G145, A145, B145, C146, D146, E146, F147, G147, A147, B147, C148, D148, E148, F149, G149, A149, B149, C150, D150, E150, F151, G151, A151, B151, C152, D152, E152, F153, G153, A153, B153, C154, D154, E154, F155, G155, A155, B155, C156, D156, E156, F157, G157, A157, B157, C158, D158, E158, F159, G159, A159, B159, C160, D160, E160, F161, G161, A161, B161, C162, D162, E162, F163, G163, A163, B163, C164, D164, E164, F165, G165, A165, B165, C166, D166, E166, F167, G167, A167, B167, C168, D168, E168, F169, G169, A169, B169, C170, D170, E170, F171, G171, A171, B171, C172, D172, E172, F173, G173, A173, B173, C174, D174, E174, F175, G175, A175, B175, C176, D176, E176, F177, G177, A177, B177, C178, D178, E178, F179, G179, A179, B179, C180, D180, E180, F181, G181, A181, B181, C182, D182, E182, F183, G183, A183, B183, C184, D184, E184, F185, G185, A185, B185, C186, D186, E186, F187, G187, A187, B187, C188, D188, E188, F189, G189, A189, B189, C190, D190, E190, F191, G191, A191, B191, C192, D192, E192, F193, G193, A193, B193, C194, D194, E194, F195, G195, A195, B195, C196, D196, E196, F197, G197, A197, B197, C198, D198, E198, F199, G199, A199, B199, C200, D200, E200, F201, G201, A201, B201, C202, D202, E202, F203, G203, A203, B203, C204, D204, E204, F205, G205, A205, B205, C206, D206, E206, F207, G207, A207, B207, C208, D208, E208, F209, G209, A209, B209, C210, D210, E210, F211, G211, A211, B211, C212, D212, E212, F213, G213, A213, B213, C214, D214, E214, F215, G215, A215, B215, C216, D216, E216, F217, G217, A217, B217, C218, D218, E218, F219, G219, A219, B219, C220, D220, E220, F221, G221, A221, B221, C222, D222, E222, F223, G223, A223, B223, C224, D224, E224, F225, G225, A225, B225, C226, D226, E226, F227, G227, A227, B227, C228, D228, E228, F229, G229, A229, B229, C230, D230, E230, F231, G231, A231, B231, C232, D232, E232, F233, G233, A233, B233, C234, D234, E234, F235, G235, A235, B235, C236, D236, E236, F237, G237, A237, B237, C238, D238, E238, F239, G239, A239, B239, C240, D240, E240, F241, G241, A241, B241, C242, D242, E242, F243, G243, A243, B243, C244, D244, E244, F245, G245, A245, B245, C246, D246, E246, F247, G247, A247, B247, C248, D248, E248, F249, G249, A249, B249, C250, D250, E250, F251, G2

*mf*

P.M.

[illegible]

\*Gtr. 1 (dist.); Gtr. 2 (clean)

Dsus4

Dm

crush it down, \_\_\_\_\_ }  
pump me up, \_\_\_\_\_ }

End Riff B

The first system of the musical score for 'The Rose Tree' is written in treble clef with a key signature of one flat (B-flat). It consists of four measures. The first measure contains a half note G4 and a half note F4. The second measure contains a half note E4 and a half note D4. The third measure contains a half note C4 and a half note B3. The fourth measure contains a half note A3 and a half note G3. The notes are written on a single staff with a treble clef and a key signature of one flat.

P.M.

[illegible]

Chorus 1

All with in my hands. Hold it dear, Let you run,

Dsus2

Chorus 2

hold it, suf fo cate. then I pull your leash.

Dsus4 Dm

Interlude

Ah, All with

Dm Dsus2

Gtr. 1 (clean)

*mp*  
\*w/ fingers

7 6 5 6 7 6 5 6 7 6 5 6 7 5 5 5 7 5 5 5

\*Next 9 meas.

Chorus 3

ah. in

Dsus4

7 5 5 5 7 5 5 5 7 8 5 8 7 8 5 8 7 8 5 8 7 8 5 8

Chorus 4

my

Dm N.C.

Whispered: hands.

(cont. in slashes)

7 6 5 6 7 6 5 6 5 6 6 5 7 5 7

# Verse

D5 F5  
Rhy. Fig. 3

E5

Gtrs.  
1 & 2

*f* w/ dist.



2., 4. All with - in \_\_\_\_\_ my hands. \_\_\_\_\_

{ Love to death, \_\_\_\_\_  
Un - der thumb, \_\_\_\_\_

G5

F5

E5

F5

E5

D5

End Rhy. Fig. 3



smack you 'round \_\_\_\_\_ and \_\_\_\_\_ 'round \_\_\_\_\_ and...  
un - der to \_\_\_\_\_ my - self, \_\_\_\_\_

Gtrs. 1 & 2: w/ Rhy. Fig. 3

D5 F5

E5



All with - in \_\_\_\_\_ my hands. \_\_\_\_\_

Be - ware. \_\_\_\_\_

G5

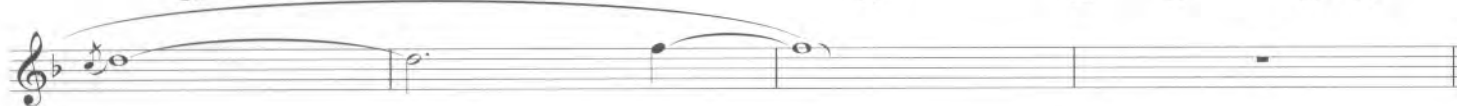
F5

E5

F5

E5

D5



## Interlude

Gtrs.  
1 & 2

G5 G#5 A5  
Rhy. Fig. 4

G5

G#5

A5

F5

F#5

G5

D5



G5

G#5

A5

G5

G#5

A5

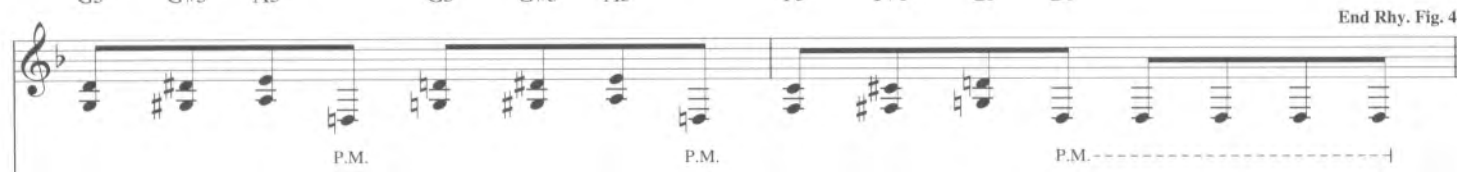
F5

F#5

G5

D5

End Rhy. Fig. 4



## Pre-Chorus

Gtrs. 1 & 2: w/ Rhy. Fig. 4 (1 3/4 times)

G5 G#5 A5

G5 G#5 A5

F5 F#5 G5 D5

G5 G#5 A5

G5 G#5 A5

F5 F#5 G5 D5



Love is \_\_\_\_\_ con - trol. I'll die if I \_\_\_\_\_ let go.

G5 G#5 A5 G5 G#5 A5 F5 F#5 G5 D5 G5 G#5 A5 G5 G#5 A5

Love is \_\_\_\_\_ con - trol. I'll die if I \_\_\_\_\_ let

**Interlude**  
Half time ♩ = 108

F5 F#5 G5 D Eb sus2 G5 G#5 A5 D5 G#5 A5 F5

Rhy. Fill 1A End Rhy. Fill 1A

Gtr. 2 P.M. (cont. in notation)

go. go. Let it go.

Gtr. 1 Rhy. Fill 1 End Rhy. Fill 1 Rhy. Fig. 5

Gtrs. 1 & 2

P.M. \*P.M. - - - -

3 3 4 5 0 1 1 1 1 5 6 7 0 6 7 3

\*Throughout Rhy. Fig. 5,  
P.M.'s refer to Gtr. 1 only.

N.C. G5 G#5 A5 D5 G#5 A5 F5 N.C. End Rhy. Fig. 5

P.M. - - - P.M. - - -

(3) 5 (5) 3 5 5 (5) 3 5 6 7 0 6 7 3 5 (5) 3 5 5 (5) 3

**Chorus**

Gtrs. 1 & 2: w/ Rhy. Fig. 5

G5 G#5 A5 D5 G#5 A5 F5 N.C.

Hate me \_\_\_\_\_ now. \_\_\_\_\_ Kill all with - in my hands, \_\_\_\_\_

G5 G#5 A5 D5 G#5 A5 F5 N.C.

ah. { 1., 2. Crush all with - in my hands. a -  
3. Crush all with - in my hands

Hate me \_\_\_\_\_ now. \_\_\_\_\_



A5 D5 Ab5 D5 G5 Gb5 F5

Rhy. Fig. 6

Gtr. 1

P.M.

gain, ah, yeah, Ooh! Squeeze } all with - in my hands, Choke } yeah. Choke }

Gtr. 2

Rhy. Fig. 6A

P.M.

End Rhy. Fig. 6A

7 7 0 0 6 6 0 0 5 4 3

Gtrs. 1 & 2: w/ Rhy. Figs. 6 & 6A

A5 D5 Ab5 D5 G5 Gb5 F5

Gtrs. 1 & 2: w/ Rhy. Fig. 5

G5 G#5 A5 D5 G#5 A5 F5

ah. { Ooh! Choke all } with - in my hands. Squeeze Choke all }

Hate me now.

N.C. G5 G#5 A5 D5 G#5 A5 F5 N.C.

Trap all with - in my hands, ah. Kill all with - in my hands a - Hur - ry up and hate me now.

Faster ♩ = 128

Half-time feel

D5

Gtr. 1

P.M.

To Coda

End half-time feel

(2nd time, cont. in notation)

gain. (...gain.)

Gtr. 2

10 13 10 13 10 13 10 12 10 12 10 12

0 0 0 0 0 0

Interlude

Tempo I

Gtr. 1: w/ Rhy. Fig. 1 (2 times)

Gtr. 2: w/ Rhy. Fig. 2

A5 D5 Ab5 D5 G5 A5 D5 Ab5 D5 N.C. A5 D5 Ab5

Gtr. 2: w/ Rhy. Fig. 1

Gtrs. 1 & 4: w/ Riffs A & A2  
 Gtr. 3: w/ Riff A1 (2 times)  
 Dm

D5 N.C. A5 D5 A $\flat$ 5 D5 N.C.

Ah.

Dsus2 Dsus4 Dm

2.

Gtr. 2 tacet

Free time

Interlude

Tempo I

G $\sharp$ 5 A5 D5

Gtr. 1

\*Using a guitar with Les Paul style electronics, set lead volume to 0 and rhythm volume to 10. Strike the strings while the pickup selector switch is in the lead position, then randomly flip the switch back and forth between the two positions.

F5 G5 A $\flat$ 5 G5 F5 G $\sharp$ 5 A5 D5 F5 G5 A $\flat$ 5 G5 F5

1/2 P.M.

G $\sharp$ 5 A5 D5 F5 G5 A $\flat$ 5 G5 F5

Gtrs. 1 & 2 P.M.

1. G $\sharp$ 5 A5 D5 F5 G5 A $\flat$ 5 G5 F5

P.M.

2.

G5 A $\flat$ 5 G5 F5 G $\sharp$ 5 A5 D5 G5 A $\flat$ 5 G5 F5 *Play 3 times*

G $\sharp$ 5 A5 D5 G5 G $\sharp$ 5 A5 G5 G $\sharp$ 5 A5 A $\flat$ 5 G5 F5 D5 *Play 4 times*

Gtrs. 1 & 2: w/ Rhy. Fig. 4

G5 G $\sharp$ 5 A5 G5 G $\sharp$ 5 A5 F5 F $\sharp$ 5 G5 D5 G5 G $\sharp$ 5 A5 G5 G $\sharp$ 5 A5 F5 F $\sharp$ 5 G5 D5 I'll

### Bridge

Gtrs. 1 & 2: w/ Rhy. Fig. 4 (3 times)

G5 G $\sharp$ 5 A5 G5 G $\sharp$ 5 A5 F5 F $\sharp$ 5 G5 D5 G5 G $\sharp$ 5 A5 G5 G $\sharp$ 5 A5 die if I let go! Con - trol is love,

F5 F $\sharp$ 5 G5 D5 G5 G $\sharp$ 5 A5 G5 G $\sharp$ 5 A5 F5 F $\sharp$ 5 G5 D5 love is con - trol!

G5 G $\sharp$ 5 A5 G5 G $\sharp$ 5 A5 F5 F $\sharp$ 5 G5 D5 G5 G $\sharp$ 5 A5 G5 G $\sharp$ 5 A5 I'll fall if I let

F5 F#5 G5 D5 G5 G#5 A5 G5 G#5 A5 F5 F#5 G5 D5

go! Con - trol is love, love is con -

Half-time feel F5 G5 A5 G5 F5 A5 D5

trol! (Sing 1st time only)

Play 4 times

Gtrs. 1 & 2 P.M.-----

F5 G5 A5 G5 F5 A5 D5 F5 G5 A5 G5 F5

I will on - ly let you breathe my

\*P.M.-----

\*For next 5 meas., Gtr. 2 omits all P.M.'s.

A5 D5 F5 G5 A5 G5 F5 A5 D5

air that you re - ceive. Then we'll see if I

P.M.-----

N.C.

let you love me.

7 7 7 7 5 5 5 5 3 3 3 3 2 2 2 2

Gtrs. 1 & 2: w/ Rhy. Fig. 4 (1 3/4 times)

G5 G#5 A5 G5 G#5 A5 F5 F#5 G5 D5 G5 G#5 A5 G5 G#5 A5 F5 F#5 G5 D5

Ah!

*D.S. al Coda*

G5 G#5 A5 G5 G#5 A5 F5 F#5 G5 D5

G5 G#5 A5 G5 G#5 A5

Gtrs. 1 & 2: w/ Rhy. Fills 1 & 1A

F5 F#5 G5 Eb sus2

Love is con - trol!

# **Coda** Tempo I

Gtr. 1: w/ Rhy. Fig. 1 (1 1/2 times)

Gtr. 2: w/ Rhy. Fig. 2

A5 D5 Ab5 D5 G5 A5 D5 Ab5 D5 N.C. A5 D5 Ab5

D5 N.C.

Gtrs.  
1 & 2

A5

D5

Ab5

D5

## **Outro**

A5

Ab5

F5

A5  
Rhy. Fig. 7

Ab5

F5

Kill, kill, kill,



Gtrs. 1 & 2: w/ Rhy. Fig. 7 (5 times)

End Rhy. Fig. 7

A5

A<sup>b</sup>5

F5

kill, kill! Kill, kill, kill, kill, kill!

A5

A<sup>b</sup>5

F5

A5

A<sup>b</sup>5

Kill, kill, kill, kill, kill!

F5

A5

A<sup>b</sup>5

F5

Kill, kill, kill, kill, kill!

A5

A<sup>b</sup>5

F5

Kill, kill, kill, kill, kill!

Slower

A tempo

A5  
Gtrs. 1 & 2

A<sup>b</sup>5

F5

Gtrs. 1 & 2: w/ Rhy. Fig. 7  
A5 A<sup>b</sup>5

Kill! Kill, kill, kill, kill!

Half time ♩ = 108  
Freely

F5

A5

A<sup>b</sup>5

B<sup>b</sup>7

Gtr. 2

Kill, kill, kill, kill, kill!

Gtr. 1

Kill!

Chord symbols: A5, Ab5, F7#9

fbk.

Pitch: Gb

Pitch: G#

Chord symbols: A5, Ab5, F5

(cont. in notation)

Gtr. 1

fbk.

Pitches: A G# A G# A *sim.*

Gtr. 2

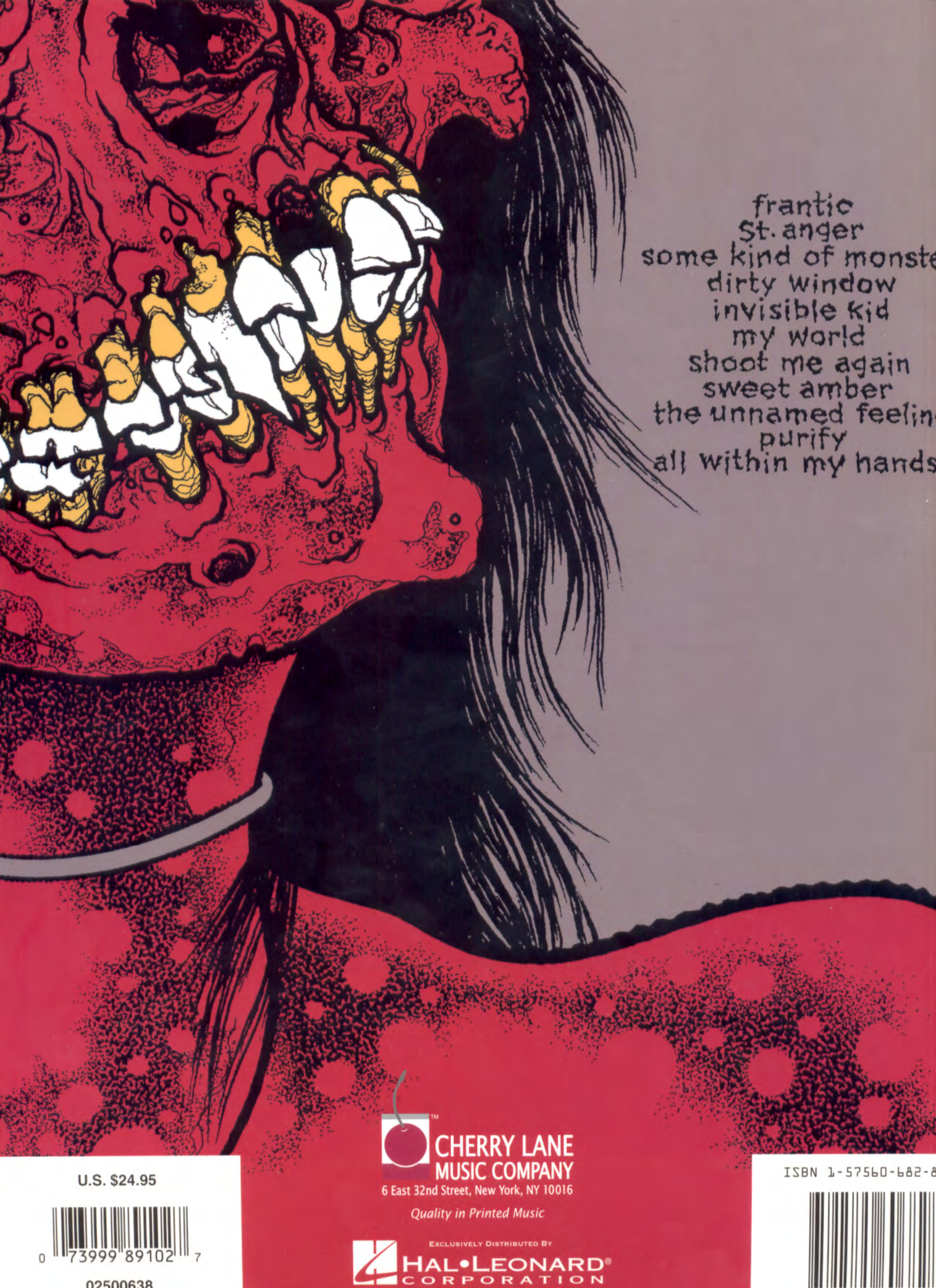
grad. bend

Pitches: G#

A#

let ring-----





frantic  
St. anger  
some kind of monster  
dirty window  
invisible kid  
my world  
shoot me again  
sweet amber  
the unnamed feeling  
purify  
all within my hands

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